

We
Love
pastry

**Spring
Wedding
Issue**

12 Inspiring
Tutorials
to Master

From industry-leading artists

Up close with world-famous artists
EXCLUSIVE, EXCITING INTERVIEWS

From bold fusions to future favourites
DISCOVER WHAT'S NEXT ON YOUR PLATE

The Wedding Edit by Prop Options
WHERE VISION MEETS EXPERTISE

The Grand Return of Lambeth Wedding Cakes
VINTAGE ELEGANCE REBORN

COVER STAR:
OXANA WAGNER





Transform your cakes with
**SARACINO
CAKE PAPER**
with Mercy aka CakesForAll



Welcome

to 'We Love Pastry' magazine



Hello, cake lovers!

Welcome to our Spring Wedding Issue - one of our most loved and most anticipated editions each year. There's something truly special about this issue, where soft romance meets fresh creativity, and I'm so excited to share it with you.

Inside, you'll discover stunning designs, inspiring artists, and beautiful ideas that celebrate both timeless elegance and modern innovation. I hope these pages spark your imagination, encourage you to try something new, and remind you why we all fell in love with cake artistry in the first place.

Thank you, as always, for being part of our wonderful community.

Happy caking!

Sylvia xx



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SWEET SOMETHINGCAKES
USING SARACINO PASTA TOP
- FONDANT



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COVER SUGAR PASTE AND
PASTA BOUQUET -
FLOWER PASTE



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USING SARACINO PASTA COVER
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thank you

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Please bear in mind that we cannot be held responsible for the accuracy of the results of the tutorials provided. While we strive to share helpful and reliable content, the outcome may vary depending on individual techniques, ingredients, and equipment used.

CREATED BY
KOCZOROWSKAKATARZYNA
USING SARACINO WAFER
PAPER

The exciting tutorials in this issue

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Layers of Romance



EKATERINA SALINGER

ABOUT
me

hey

I'm Ekaterina, an award-winning cake artist and the creative force behind Ekats, known for innovative designs and a deep passion for inspiring others. My cake journey began with a love of making,

creating, and learning, and what started as a creative outlet quickly grew into a full-time career in the cake industry.

I'm also known as the woman who creates cakes with matching dresses, bringing a complete look, story, and sense of theatre to every design. I believe creativity has the power to bring beauty and positivity into the world, and I pour that belief into every cake I create.

Through my online academy, I share the techniques I've developed over the years, guiding both beginners and professionals in cake artistry, wafer paper flowers, and chocolate work.

My mission is simple: to inspire, create, and spread joy through my craft.



Click to follow:



Layers of Romance – About the project

This project features a modern, romantic wedding cake designed as a tall, multi-tier statement piece in a soft blush palette. The height and clean structure give the cake a striking presence, while the muted tones maintain a gentle, romantic atmosphere that feels both contemporary and timeless.

Each tier is finished with a considered mix of delicate lace embossing, refined stencil work, and hand-placed floral appliqué, creating layered texture and visual interest throughout the design. These decorative elements are thoughtfully distributed to allow the eye to travel naturally from tier to tier, highlighting both the intricacy of the details and the overall harmony of the composition.

The overall design is carefully balanced to feel light, elegant, and airy, while still delivering a strong and confident silhouette. Subtle tonal variations and fine craftsmanship ensure the cake feels refined rather than overly ornate, allowing each decorative technique to contribute to the visual narrative without overwhelming the form.

It stands as a modern editorial interpretation of romance, precision, and structure, where softness, artistry, and meticulous craftsmanship meet contemporary form. The result is a piece that feels sophisticated and fashion-forward, while still honouring the timeless symbolism of a wedding cake.

What You NEED

INGREDIENTS

- Saracino Pasta Cover
- Saracino Wafer Paper 0.30
- Saracino gel colour: Rose beige
- Saracino Royal Icing

EQUIPMENT

- Metal scraper
- Spatula
- Rolling pin for fondant
- Embossing rolling pin from Prop Options 'Ekats'
- Ruler
- Craft knife
- Fondant smoother
- Flower puncher
- Stencil Paku Malzeme
- Brush for applying water to flowers
- Water spray bottle
- Edible pearls, sparkles, or sprinkles for flower centers

CAKE SIZES (REFERENCE)

- Top tier: dia 10 cm, h 14 cm
- Second tier: dia 12 cm, h 7 cm
- Third tier: dia 15 cm, h 3 cm
- Fourth tier: dia 18 cm, h 16 cm
- Bottom tier: dia 28 cm, h 10.5 cm



STEP 1 Using rose beige gel, colour some Pasta Cover. Knead until smooth and an even soft shade is achieved.



STEP 2 Prepare white royal icing to a smooth, spreadable consistency. Set aside with a spatula and metal scraper.



STEP 3 Dust your Pasta Cover lightly with cornflour and then lay it over the embossing mat. Use a large rolling pin in small rocking motions to add pressure to push Pasta Cover into the embossing mat. Do this along the length and width of the mat.



STEP 4 Roll a long strip of Pasta Cover to approximately 2mm thickness using a smooth rolling pin.



STEP 5 Measure the circumference of the cake dummy using a ruler. Mark the required length directly on the fondant.



STEP 6 Using a ruler and craft knife, trim one long edge to create a straight reference line.



STEP 7 Trim the fondant strip to match the height of the cake dummy, including the top panel strip.



STEP 8 Place the stencil over the fondant panel strip. Ensure it lies flat with no lifting or movement.



STEP 9 Spread a thin, even layer of royal icing over the stencil using a spatula.



STEP 10 Using a scraper, remove excess royal icing in one smooth motion to reveal a clean pattern.



STEP 11 Carefully lift the stencil straight up to avoid smudging the design.



STEP 12 Leave the fondant panel for 1–2 minutes. The surface should be dry to the touch but still flexible.



STEP 13 Using a spray bottle, lightly mist the cake dummy with water.



STEP 14 Wrap the decorated fondant panel around the dummy, aligning the seam carefully. Gently smooth the panel into place to ensure full contact and a clean joint.



STEP 15 Cut thin wafer paper into workable pieces.



STEP 16 Use flower punches to create flowers in different sizes.



STEP 17 Lightly mist the wafer paper flowers with water to make them flexible.



STEP 18 Shape the flowers. As the wafer paper softens, gently lift and curve the petals to create movement.



STEP 19 Apply a small amount of water to the center of one flower. Place another flower on top, offsetting the petals.



STEP 20 Add a third layer for larger flowers if desired. Use fewer layers for smaller flowers.



STEP 21 Allow the flowers to dry until they hold their shape.



STEP 22 Lightly moisten the centre of each flower.



STEP 23 Attach edible pearls, sparkles, or sprinkles to the flower centres.



STEP 24 Create a mix of large and small flowers for variation.



STEP 25 Attach the flowers with a little water to completely cover the side of the tier.



STEP 26 Stack the first three tiers together, ensuring they are centred and level.



STEP 27 Roll Pasta Cover for the next tier. Roll evenly using a smooth rolling pin.



STEP 28 Texture the fondant using the Prop Options embossing rolling pin.



STEP 29 Measure and cut the fondant panel to the required height and circumference, then lightly spray the dummy with water.



STEP 30 Wrap the textured fondant panel around the dummy and smooth the seam, then cover the top of the same tier with fondant and trim neatly.



STEP 31 Cover the top of the bottom dummy first, then measure and cut the side panel to the exact height and circumference.

STEP 32 Place the stencil over the fondant panel, ensuring it lies flat with no lifting or movement. Spread a thin, even layer of royal icing over the stencil using a spatula, then attach the panel using royal icing and smooth the joint.

STEP 33 Begin attaching wafer paper flowers to the bottom tier.



STEP 34 Place flowers in different areas, mixing sizes for depth.

STEP 35 Use leftover white royal icing in a piping bag to attach flowers. Piping gel can also be used if preferred.

STEP 36 Pipe a small amount of royal icing directly onto the cake where required.



STEP 37 Press the wafer paper flower gently onto the royal icing. Hold briefly until secured.

STEP 38 Continue attaching flowers evenly around the tier.

STEP 39 Continue attaching flowers and complete the decoration as shown.

EKATS

Q & A



Q *You've built a brand that is instantly recognisable around the world. If you had to sum up "Ekat" in three words, what would they be and why do those words define you?*

Simplicity, Innovation, Impact.

I love designs that are clean but powerful. I'm always experimenting with new edible mediums.

And I want every piece to leave a strong impression without ever feeling busy.

Q *Your journey wasn't a straight line. What was the turning point when cake artistry shifted from curiosity to calling?*

It happened because of my son, Matthew. He loved macarons, so I started baking for him. Seeing his happiness pushed me to try more. Soon I was gifting cakes to neighbours and getting my first real orders. That joy made me leave my corporate job and take a chance on a creative life where I could also stay home with him.

Q *Your designs feel like sculpture, with bold shapes and crisp silhouettes. Where does that fearless aesthetic come from?*

I think it comes from fashion. Couture dresses have structure, flow and attitude, and I love translating that into edible form. I enjoy pushing boundaries while keeping the design clean. That mix of confidence and simplicity is what shapes my style.

Q *When you're dreaming up a new piece, do you begin with a story, a technique, or a feeling you want people to have when they see the cake?*

Usually a feeling. Sometimes I want the cake to feel calm, other times powerful or soft. From there I build the colours and structure. I let the idea guide me rather than forcing the design from the beginning.

Q *In an industry driven by visuals and perfection, how do you stay true to your creative voice without letting trends dictate your art?*

I only follow trends if they naturally fit my style. I don't force anything. If I feel excited about a technique or idea, I explore it. If not, I leave it. Staying honest with myself keeps my work recognisable and true.



Q

Which creation speaks the loudest about who you are as an artist?

Every cake I make carries a piece of who I am. Each one is a little treasure to me because it reflects my vision, my journey and the way I see beauty in simplicity.

But if I had to choose one, this cake would be one of my favourites.

Even though it looks soft and simple, it is entirely built around edible fabrics. I worked on every detail, every fold and every texture by hand. The beauty of this piece is that the simplicity is intentional. When you look closely, you can see the layers, the movement and the art hidden inside those calm tones.

This cake represents my style perfectly: modern, elegant, and minimal with a couture-inspired touch. It feels like fashion and art coming together in edible form.



Q *Your online presence is strong and intentional. How do you keep creativity alive when content creation becomes part of the job?*

I create content around what I'm genuinely working on or excited about. If I try to force ideas just for the algorithm, it feels heavy. When I stay connected to the art, the content flows naturally.

Q *What's something non-cake related that has influenced your work more than people might guess?*

Fashion shows and fabric stores. I can spend hours looking at materials, drapes and textures. Even the movement of a simple piece of chiffon can spark an idea. People might not expect it, but fabrics influence my work more than anything else.

Q *You regularly push boundaries in structure and style. What excites you most about where modern cake design is heading?*

I love that decorators are becoming more experimental. There's a shift toward sculptural cakes, mixed-media textures and fashion-inspired designs. The idea of what a cake should look like is changing fast, and I think we're entering a very creative era.



Q *Ekat's Academy is a global classroom now. What's the secret ingredient to teaching in a way that sparks confidence?*

Clarity and simplicity. I always break techniques down into steps that anyone can follow. When people realise they can create something beautiful even as beginners, their confidence grows instantly. My goal is to remove overwhelm so they can enjoy the process.

Q *What's the most rewarding transformation you've seen in a student?*

Seeing someone go from being scared of textures or edible fabrics to creating their own designs confidently. The shift in their mindset is even bigger than the cake. When a student messages me saying they finally feel proud of their work, that is everything.



Q

If every decorator could walk away from one of your classes with one new superpower, what should it be?

The ability to create something elegant with simple techniques. People think beauty requires complexity. I want them to realise simplicity can be the most powerful tool.

Q

What advice would you give to artists who want to level up and turn their passion into a powerful brand?

Find the one thing that makes your work different and build around it. Stay consistent, show up online, and treat your art like a real business. And remember that your voice matters even if the industry feels crowded.

Q

Innovation often comes down to the materials we use. What's a tool or product that has genuinely changed the game for you?

Edible fabrics. They completely changed how I see cake decorating. They opened the door to movement, texture and fashion-inspired cakes. They helped so many artists explore designs they never imagined possible.

Q

You've worked closely with Saracino. What is your favourite Saracino product, and what magic does it bring to your designs?

My favourite is Saracino Wafer Paper. The quality is incredible. It is thin, flexible, and easy to shape, which gives me so much freedom when creating petals, textures and modern details. I use it a lot for my couture-inspired designs because it lets me build movement and lightness that other materials can't always give. It is one of those products that opens up endless creative possibilities while still keeping the design clean and elegant.

Q

Who has been your biggest creative influence or your unexpected cheerleader?

My son, Matthew. He started this whole journey without realising it. And he has always believed I could do more, even when I doubted myself.

Q

If you weren't designing cakes, what other universe do you imagine yourself thriving in?

Fashion design or art direction. Anything that involves working with shapes, textures and storytelling through visuals.

Q

And finally, what dream project is still waiting in your sketchbook, ready to take the world by surprise?

A large-scale edible fashion installation. Something that combines fabric movement, sculpture and cake in one piece. It's an idea that keeps calling me, and one day I'll bring it to life.



Tulip Ombré Elegance

● In association with

PROP
OPTIONS



MIRANDA VERNON



hey I'm Miranda Vernon, owner of Pretty Petal Cake Co, based in Margate, Kent (UK), where I design and create wedding cakes specialising in sugarpaste and sugar flowers.

My journey into the cake world began after the premature birth of my daughter, who was born three and a half months early and spent three months in intensive care. This life-changing experience shifted my perspective, a change that continued after the birth of my son and my return to corporate life.

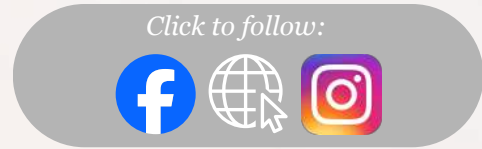
I started making cakes for my children's birthdays, researching to improve my skills and explore new techniques with each design. As friends and family began requesting cakes, I realised this was more than a hobby — it was my true passion. When a colleague asked me to create their wedding cake, it marked a turning point, fuelling my love for designing cakes for meaningful life moments. My very first wedding cake went on to feature on Channel 4's *The Wedding Fixers*, confirming that this was the path I was destined to follow.

I was fortunate to be able to establish my business alongside my part-time role for the first five years and in April 2025 I stepped away from the corporate world entirely to focus on cakes full-time.

Elegance has always been at the heart of my style and I love creating designs that will stand the test of time. I design cakes with intention, tying together the key details of a wedding and delivering a flawless, timeless finish.

Recent recognition:

- Highly Commended Wedding Cake Designer of the Year 2026 (South East) — The Wedding Industry Awards (TWIA)
- Finalist, Master Cake Artist of the Year 2026 — World Cake Artistry Awards



Tulip Ombré Elegance – About the project

In this tutorial, I'm sharing a design that celebrates clean, flawless lines and textured detail, elevated by a burst of colour created with wafer paper ombré petals. These delicate petals begin as a parrot tulip and then spread to create direction, movement and flow across the cake, adding softness and visual drama while maintaining a refined, modern aesthetic.

The design is complemented by a striking geometric hexagonal spacer and cake stand from Prop Options, which provide a contemporary edge and frame the cake beautifully. This tutorial is perfect for those looking to combine precise structure with artistic flourishes, showing how subtle layering, texture and colour can transform a blank, structured canvas into a truly eye-catching centrepiece.

What You NEED

INGREDIENTS

- Saracino Pasta Cover: white
- Saracino Wafer Paper 0.30
- Saracino gel colour: yellow, orange, light pink, pink, light green
- Saracino powder colour: gold and brown
- Royal Icing
- Piping gel
- Clear alcohol
- Rejuvenator fluid
- Cornflour (for dusting)
- Edible glue/cake gel
- Conditioner spray
- 3 pre-wired stamen or flower paste to make your own
- 1 tsp semolina

EQUIPMENT

- Cakes or dummies: 6", 8", 10" x (6" tall)
- 12" cake drum (iced with ribbon edge) or board of your choice
- Geometric pentagon separator (Prop Options)
- Geometric cake stand (Prop Options)
- Olive textured rolling pin No.21 (Prop Options)
- Rolling pin
- Green florist tape
- Brushes
- Scissors
- Smoothers
- Kitchen roll
- Paint palette
- Parrot tulip veiner
- Non-stick mat to work on
- Apple tray or similar shaped petal former
- Dome former
- 22g florist wire



NEW
PACKAGING



Note: template for petal – height of actual petal when printed should be 8cm

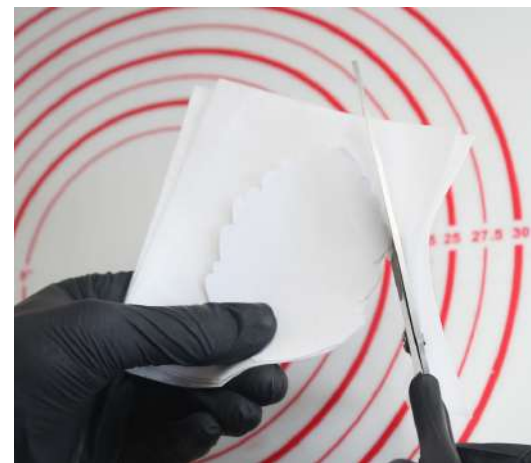




STEP 1 Cover your cakes (real or dummy) with Pasta Cover. The cakes used here are 6", 8", and 10", all 6" high. Take your time to create a really smooth finish with sharp top edges. If using real cakes, insert dowels before proceeding to the next step.



STEP 2 Assemble the cake structure - I'm using an iced 12" cake drum with a ribbon edge, but a white Masonite board works equally well. Spread royal icing in the center of the board and place the 10" cake on top until secure. Add the 8" cake above, followed by the hexagonal spacer, and finish with the 6" top tier.



STEP 3 Cut the wafer paper petals - trace around the petal template and use this to cut 35-40 petals from 0.30mm wafer paper. You can cut the wafer paper into strips and cut up to three petals at a time with a sharp pair of scissors. Then trace around the inside line of the template and cut 10 more smaller petals. These will be your darker petals that will form the start of the parrot tulip.



STEP 4 Prepare the colours - mix a small amount (about 2mm) of gel colour with approx. 2 tsp of clear alcohol in a palette and stir well. Repeat for each of the gel colours.



STEP 5 Colour the lighter petals - avoid adding too much moisture to prevent the petals from disintegrating. Dab excess liquid off your brush on a kitchen towel before applying. Start with yellow at the base of the petal, brushing upward to cover the bottom 1/4.



STEP 6 Add orange and pink - apply orange and pink to the edges of the petal, always brushing from the edge inward.



STEP 7 Add green details - using a fine brush, create a few long upward strokes from the base for green highlights.



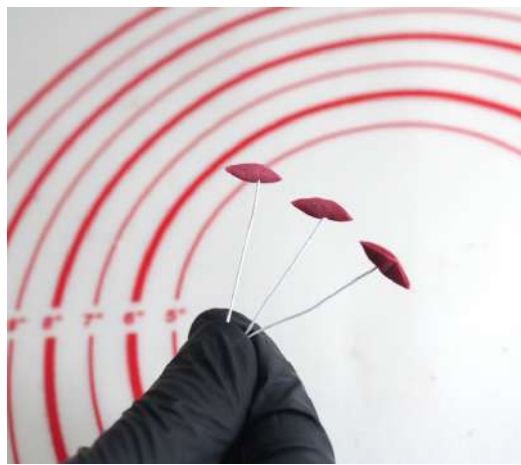
STEP 8 Condition and vein - repeat steps 5-7 on the reverse side. Once you have coloured a petal, if it looks and feels dry, spray lightly with conditioner, place in the veiner and press firmly.



STEP 9 Dry petal - remove petal from veiner and place on a former to dry. I'm using an apple tray here. You will need around 35-40 lighter petals and slight variations in tone are encouraged for a natural look.



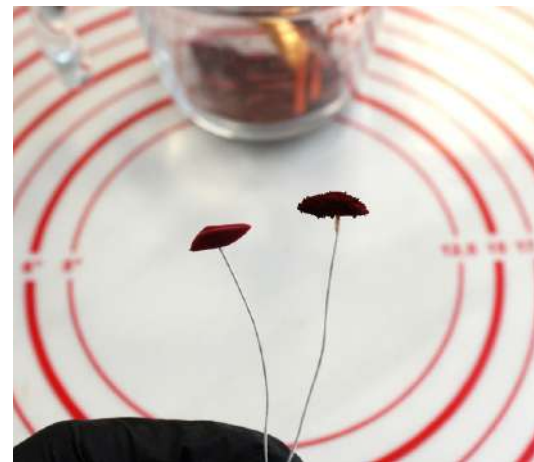
STEP 10 Colour the darker centre petals - for the 10 centre petals, apply a darker tone of each colour and create a more curved shape. Layer colour gradually, removing excess liquid each time. Once both sides are coloured, spray with conditioner, place in the veiner and then on a deeper dome former to dry so these ones are more curved once dry.



STEP 11 Create the stamens - use three pre-wired stamens or make them in advance and leave to dry overnight. To make your own, shape a small piece of brown or burgundy flower paste into the stamen shape shown (~1.2cm wide). Create a small hook at the end of a 22g wire, dip in edible glue (wipe excess), and attach it to the stamen. Leave to dry for 24 hours.



STEP 12 Prepare the pollen - mix a teaspoon of semolina with brown powder colour in a small pot, adjusting the colour to your liking.



STEP 13 Apply the pollen - brush a thin layer of edible glue onto each stamen and dip into the semolina mix until fully coated. Leave to dry. Repeat for all three stamens. Leftover mix can be reused, and you can vary the dust colours for different effects.



STEP 14 Tape the stamens - Use dark green florist tape to tape all three stamens together. Optionally, add a small length of 20g wire for extra strength, ensuring all exposed wire is covered.



STEP 15 Wrap the stamen base - cut a 1cm strip of wafer paper, moisten with alcohol, and wrap around the stamen base. Leave to dry.



STEP 16 Prepare textured wraps for the tiers - roll Pasta Cover for the top tier wrap to at least 14" length. Use a textured pin with consistent pressure and cut to the desired shape. Set aside.



STEP 17 Repeat for the bottom tier - roll Pasta Cover for the bottom tier wrap to 22" long. Use the textured pin and cut to the desired angles.



STEP 18 Attach the bottom tier wrap - flip the wrap so the textured side is on the work surface. Lightly brush edible glue, leaving the top point dry. Carefully attach to the bottom tier, ensuring the bottom edge meets the cake board neatly without gaps.



STEP 19 Attach the top tier wrap - flip the top tier wrap, add edible glue, and attach to the top tier. Align the diagonal lines of the wraps so they are parallel. The top left edge should extend slightly above the cake. If the icing is still soft, scrunch some clingfilm to support the wrap while it dries in the correct position.

STEP 20 Add gold detail - mix gold powder pearl with rejuvenator fluid to make a paint consistency. Use a flat brush to paint the edges of each wrap.

STEP 21 Assemble the petals - start with the 10 darker centre petals. Add a touch of wafer paper glue* at the base and attach petal to the stamen strip. Build the first 5 petals around the stamen overlapping each petal slightly and the next 5 offset behind, attaching at the base.

HELPFUL TIPS

You can make wafer paper glue with scraps of wafer paper. Cut into small pieces, add to a heat proof bowl, add a little water and leave to absorb for a few minutes.

Heat in the microwave for 20 seconds. Stir - you are looking for a gooey, spreadable texture.

If there are lumps still, microwave for an additional 10-20 seconds as required. If it's too thick, add a little more water. Too runny - add more wafer paper scraps and reheat.



STEP 22 Insert the flower into the cake - if using real cake, ensure food-safe florist tape or inset the stem into a clear straw before adding to the cake. Position the flower slightly off-centre on the top third of the middle tier.

STEP 23 Adding petals - add remaining individual petals directly onto the cake using wafer paper glue or piping gel. You will need to press firmly for the petals to stick. Don't apply too much glue or the petals will start to disintegrate or slide down the cake. Ensure you position them so they look like the flower opening and spreading and keep the diagonal flow. Use the gold paint to add a finishing touch of gold highlights to some of the petals.



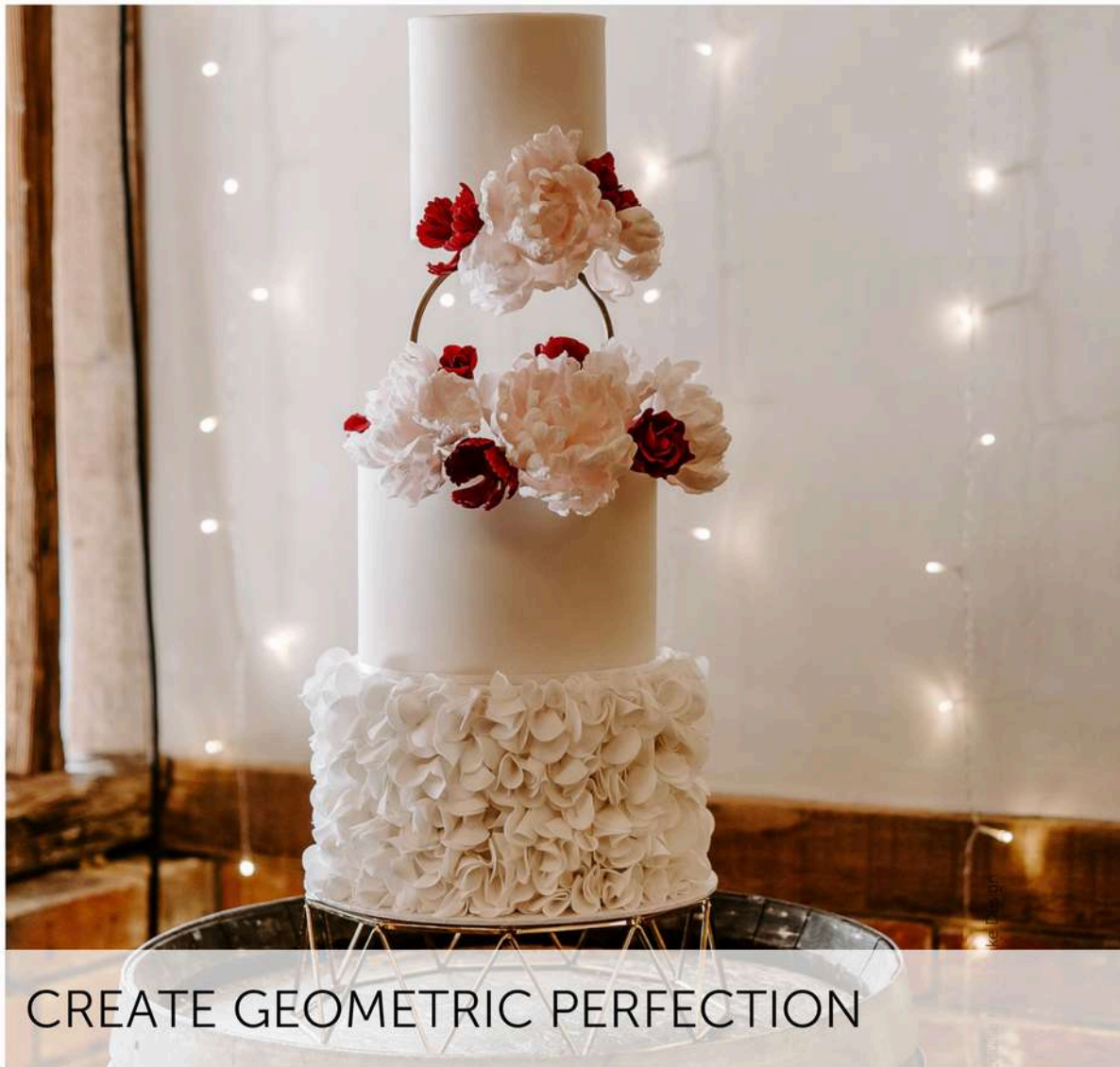
STEP 24 Continue until the desired effect is achieved. You can also add a petal to the Prop Option spacer.

STEP 25 Add extra petals to the top tier to keep the balance of the flowers.



STEP 26 Your beautiful cake is ready!

PROP OPTIONS The Geometric Collection



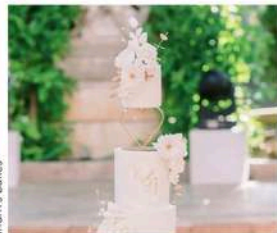
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Are you ready to create your own ringed masterpiece? Our beautiful Hoop Tiers and Geometric Collection of stands and separators lend themselves to all occasions but are especially poignant for wedding couples who are looking for that extra special touch. With their unrivalled finish and choice of colour and size, they certainly provide a flawless option for adding height and drama to your design. Explore our full range of geometric cake separators below.

EXPLORE THE COLLECTION



The Hoop Tier Separator



The Heart Tier Separator



Geometric Cake Stand



The Pentagon Separator

[For more information or to purchase yours now, visit propoptions.co.uk!](http://propoptions.co.uk)

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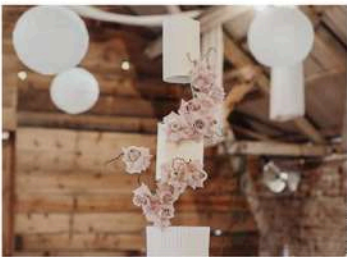
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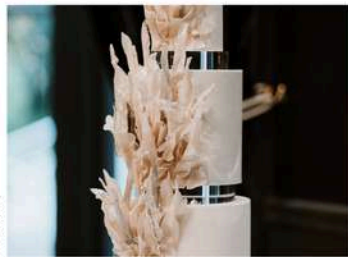
The Wedding Collection
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SHOP THE COLLECTION



Floating Tier Side Bars



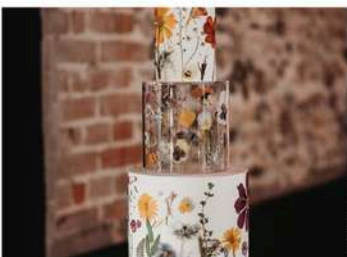
30mm Acrylic Spacers



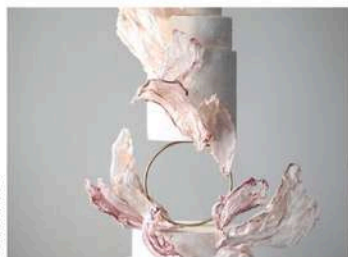
Metallic Stands



Premium Pedestals



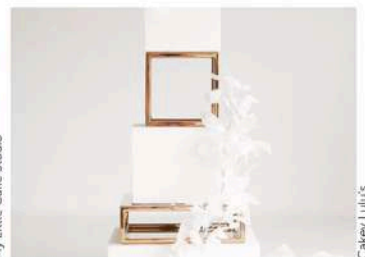
Acrylic Clear Tiers & Plinths



Hoop Tier Separators



The Floral Crown



Metallic Square Separators



Metallic Round Separators



15mm Acrylic Spacers



Faux Tiers & Separators



The Cake Spiral

*T's & C's Apply. Excludes PropBundles.

Ioana Talpos

Congratulations to the winner!



Win a Saracino
Surprise Box
Worth
€100!

To be in with a chance of winning a Saracino surprise box worth €100.00 all you need to do is find the one word from the list that is missing from the word search and email it to info@saracinodolci.co.uk including your full name and the country you are from.

LUCKY WINNER will be introduced in our July issue.

The competition ends on midnight the 10th of June 2025 and it's open worldwide!



- GROOM
- WEDDING
- MARRIAGE
- BOUQUET
- PISTACHIO
- FLOWERS
- CAKE
- HONEYMOON
- BRIDAL
- PASTACOVER
- PARTY
- LOVE
- CEREMONY
- ALTAR
- BESTMAN

F	U	B	B	A	P	U	A	C	T	O	B	A	V
U	N	H	O	E	L	A	I	T	E	A	D	H	T
W	A	M	T	U	S	T	R	I	N	M	V	O	C
E	I	I	B	O	Q	T	A	T	W	W	B	N	C
D	T	E	Y	L	R	U	M	R	Y	A	D	E	M
D	M	U	R	N	A	O	E	A	B	A	O	Y	A
I	A	F	F	O	O	A	A	T	N	I	R	M	R
N	O	L	R	M	R	M	D	B	H	E	N	O	R
G	O	O	R	H	O	H	E	C	R	M	E	O	I
P	A	W	C	L	E	O	A	R	Y	I	R	N	A
O	A	E	M	I	O	T	R	T	E	L	D	N	G
B	Q	R	D	U	S	V	O	G	E	C	A	A	E
S	M	S	L	I	A	E	E	B	I	W	W	A	L
N	Y	Q	P	A	S	T	A	C	O	V	E	R	E

For this project I used
Pasta Cover sugarpaste
by @saracino

Saracino Creative Artists 2026

For this project I used
Chantelice Cream by
@saracino

CELEBRATING CREATIVITY IN CAKE
AND SWEET ARTISTRY



It Can Be YOU!

Use it. Tag it. Get Featured.

For this project I used
Powder Colours and Gel
Colours by @saracino

For this project I used
Supreme Strawberry
Food Flavour paste by
@saracino

www.saracinodolci.co.uk



Every month we celebrate the creativity of cake artists around the world who use Saracino products in their everyday work.

You don't need to create anything special, simply share your daily cake orders, client projects or personal creations made using the featured Saracino product of the month.

How to Participate

FOLLOW US and use the **product of the month** in any project you make

Post your work on Instagram

Tag @saracino

Use the correct caption for the month, based on the Saracino product you used in your project.

Monthly Recognition

Each month we will select **3 artists** whose work will be celebrated by Saracino.

Selected artists will receive:

- A feature in the next issue of the Saracino Magazine
- A short artist interview
- An official **Saracino WINNER badge**
- A **Saracino Mystery box** filled with surprise products



During the month we will also share some of our favourite creations in **Saracino Instagram stories**.

April Pasta Bouquet or Flower Paste by Arati Mirji

- For this project I used Pasta Bouquet flower paste by @saracinodolci OR
- For this project I used @saracinodolci flower paste by @Arati Mirji

May Pasta Cover or Pasta Top

- For this project I used Pasta Cover sugar paste by @saracinodolci OR
- For this project I used Pasta Top sugar paste by @saracinodolci

June Pasta Model

- For this project I used Pasta Model modelling paste by @saracinodolci

July Food Flavours or Mirror Glazes

- For this project I used Supreme food flavour (provide flavour name) by @saracinodolci OR
- For this project I used Mirror Glaze (provide flavour) by @saracinodolci

You're welcome to add a few words about your experience working with the product as we love hearing your feedback!

August Chantelice, Creamix or Isomalt

- For this project I used Chantelice Cream Mix by @saracinodolci OR
- For this project I used Creamimx Custard Mix by @saracinodolci OR
- For this project I used Isomalt by @saracinodolci

September Cake Paper or Wafer Paper

- For this project I used Cake Paper by @saracinodolci OR
- For this project I used Wafer Paper by @saracinodolci

October Powder & Gel Colours, Royal Icing

- For this project I used powder or gel colours by @saracinodolci OR
- For this project I used Royal Icing by @saracinodolci

November Pasta Scultura or Modelling Chocolate

- For this project I used Pasta Scultura - sculpting paste by @saracinodolci OR
- For this project I used Modelling Chocolate by @saracinodolci

December ANY PRODUCT!

THE 2026 FLAVOUR FORECAST

*Your couple wants classic vanilla...
but their guests want a plot twist.*



In 2026, wedding cake flavour is no longer about shock value. Couples are choosing flavours that feel familiar yet thoughtful, indulgent yet balanced, and above all memorable without being intimidating. The new luxury lies in restraint: gentle acidity, soft botanicals, global whispers and elevated classics.

This signature spread explores the flavour profiles shaping modern weddings and shows how professional bakers can deliver them with confidence using Saracino Food Flavourings Supreme - highly concentrated, bake-safe and designed for flawless consistency across tiers.

HERO FLAVOUR OF 2026

Vanilla Reimagined

Vanilla remains the emotional anchor of wedding cake but in 2026 it plays a supporting role rather than standing alone.

Think of it as silk lining rather than centre stage: enhancing, smoothing and connecting brighter, bolder notes.

Why couples love it: safe, elegant, nostalgic

Why bakers love it: endlessly adaptable

Saracino pairing: Vanilla Bourbon Supreme for warmth, depth and clarity without excessive sweetness.



THREE MODERN PAIRINGS THAT FEEL LUXE

Vanilla Matcha White Chocolate

Quiet confidence, modern elegance

- Earthy matcha softened with white chocolate
- Vanilla unifies and calms the palate
- Ideal for minimalist or fashion-forward weddings

Formats: tier cake • petit fours • entremets

Vanilla Yuzu Raspberry

Bright, contemporary, unforgettable

- Yuzu brings floral citrus acidity
- Raspberry adds colour and familiarity
- Vanilla ensures guest-friendly balance

Formats: mousse tiers • dessert cups • tasting slices



Vanilla Pandan Coconut

Softly exotic, deeply comforting

- Pandan offers aroma rather than sweetness
- Coconut adds creamy richness
- Vanilla grounds the profile

Formats: semi-naked cakes • dessert tables • modern tiers



THE TANGY TWIST TREND

SOUR FRUIT IS THE NEW SWEET

In 2026, couples are actively requesting flavours that cut through richness. Passion fruit, lemon, yuzu and berries are being used strategically to refresh the palate and elevate classic profiles.

SPOTLIGHT: **PASSION FRUIT**

Passion fruit delivers fragrance, acidity and instant vibrancy - perfect for modern wedding menus.

Best pairings:

- Passion fruit & vanilla
- Passion fruit & coconut
- Passion fruit & champagne
- Passion fruit & raspberry

Saracino advantage: concentrated flavour without excess moisture - ideal for sponges, creams and curds.

BEAUTIFUL TIER CAKE FLAVOUR SUITES

THOUGHTFULLY
LAYERED FLAVOURS
DESIGNED FOR MODERN
WEDDINGS



In 2026, couples are no longer choosing flavours tier by tier at random. Instead, they are drawn to intentional flavour journeys - cakes where each tier feels distinct, yet connected. The goal is balance: richness offset by freshness, familiarity elevated by a subtle twist, and flavours that remain enjoyable from the first bite to the last.

Check out the carefully structured tier cake flavour suites, designed to work beautifully in multi-tier wedding cakes. Each suite considers flavour progression, guest appeal, seasonality and visual impact when sliced.

Champagne & Passion Fruit Royale

Elegant, celebratory, and evening-ready

Flavour profile: light, aromatic, gently tangy

Suggested tier structure:

- Bottom tier: Vanilla sponge lightly infused with champagne flavouring for a dry, celebratory note
- Middle tier: Passion fruit curd or cream layer to introduce brightness and contrast
- Top tier: Vanilla buttercream with subtle passion fruit ribbons for continuity

Why couples love it: It feels luxurious and festive without being heavy or overly sweet. Passion fruit brings freshness, while champagne signals celebration.

Best suited for: Formal weddings, evening receptions, black-tie events

Pistachio & Raspberry Luxe

Nutty depth with refined fruit contrast

Flavour profile: rich, balanced, sophisticated

Suggested tier structure:

- Bottom tier: Pistachio sponge with pistachio cream for a luxurious foundation
- Middle tier: Raspberry gelée or compote to cut through the richness
- Top tier: Vanilla-pistachio buttercream to soften and unify

Why couples love it: Pistachio feels indulgent and premium, while raspberry keeps the overall profile fresh and vibrant.

Best suited for: Romantic venues, Italian-inspired weddings, year-round celebrations



Lemon. Elderflower & Vanilla

A modern classic with botanical elegance

Flavour profile: fresh, floral, timeless

Suggested tier structure:

- Bottom tier: Lemon sponge with bright citrus notes
- Middle tier: Elderflower-infused cream for gentle floral lift
- Top tier: Vanilla chantilly or buttercream for familiarity

Why couples love it: Recognisable flavours presented in a refined way, safe yet memorable, and universally appealing.

Best suited for: Spring and summer weddings, garden and countryside venues

Coconut. Mango & Passion Fruit

Bright, joyful and destination-inspired

Flavour profile: tropical, fresh, lightly indulgent

Suggested tier structure:

- Bottom tier: Coconut sponge or mousse for creamy richness
- Middle tier: Mango layer for sweetness and body
- Top tier: Passion fruit cream to finish with acidity and aroma

Why couples love it: Evokes sunshine and escape while remaining elegant and wedding-appropriate.

Best suited for: Destination weddings, summer celebrations, relaxed luxury themes



PLAIN FLAVOURS WITH JUST A LITTLE TWIST

*Because sometimes subtle
is the boldest move.*

Vanilla Bean & Citrus Zest

Classic comfort with freshness

Chocolate & Salted Caramel

Rich, indulgent, universally loved

Honey & Almond

Soft sweetness, nostalgic warmth

Lemon with a Hint of Yuzu

Familiar citrus—elevated

These flavours are especially popular with couples who want to please every guest while still offering something memorable.



WHAT COUPLES ARE ASKING FOR IN 2026

- Flavours that feel personal, not trendy for trend's sake
- Balanced sweetness with freshness
- Options that photograph beautifully when sliced
- Choice: tier cakes paired with dessert tables or tasting flights

WHY SARACINO FOOD FLAVOURINGS SUPREME?

- Highly concentrated: flavour without compromising structure
- Bake-safe and heat-stable
- Perfect for sponges, buttercreams, mousses, Chantelice and fillings
- Consistent results across large, multi-tier builds
- In a year where flavour matters as much as finish, precision is everything.

Wedding cake flavour in 2026 is about confidence, clarity and care. From elevated classics to global whispers and tangy twists, these combinations allow bakers to create cakes that feel intentional, modern and deeply celebratory.

*Vanilla still leads.
But now, it shares
the spotlight.*

Whispers of A Regency Romance

In association with

PROP
OPTIONS



ANESHA BAXTER

ABOUT
me

hey Hi, I'm Anesha Baxter, founder of Anesha's Art of Cakes, a luxury wedding cake studio based in Worksop, Nottinghamshire.

I specialise in couture sugar-paste wedding cakes featuring handcrafted sugar flowers, statement textures, and story-led design details.

Inspired by my Caribbean-Indian heritage, I create bespoke main character energy wedding cakes that feel personal, style-led, and unforgettable, with flavour pairings influenced by global cuisine and modern celebration culture.

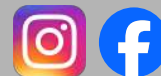
I work with one couple per week, giving each cake calm focus from first sketch to final flourish. I'm a regional finalist in The Wedding Industry Awards and will be volunteering and teaching in 2026.

My work is designed for couples who want their wedding cake to feel like edible artistry that honors tradition while still feeling beautifully current.



ANESHA'S ART OF CAKES

Click to follow:



Whispers of A Regency Romance - About the project

This tutorial showcases A Whispered Regency Romance, a couture-inspired wedding cake design created in response to the growing popularity of Regency-style wedding aesthetics and romantic, heritage-led detailing.

The palette is inspired by Pantone Colour of the year Cloud Dancer, echoing the soft, airy tones shaping modern wedding styling for 2026. With a subtle nod to the Netflix hit Bridgerton, the design blends historical elegance with contemporary cultural influence in a way that feels seamless and current.

Airy wafer paper ruffles add movement and lightness, while a delicate isomalt tiara brings a luminous, glass-like finish to complete the look. The result is a refined statement cake that feels dreamy, elevated, and unmistakably editorial.

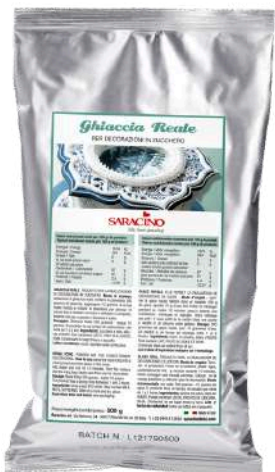
What You NEED

INGREDIENTS

- 2kg Saracino Pasta Cover: White
- Saracino Sugar Plus isomalt
- Saracino wafer paper (0.3mm)
- Saracino cake gel
- Saracino Royal Icing
- Wafer paper glue
- Cooled boiled water
- Cornflour pouch
- Vegetable fat (Trex)

EQUIPMENT

- 9" x 6" cake or dummy
- 7" x 1" dummy spacer
- 6" x 8" cake or dummy
- 5" x 4" cake or dummy
- Angela Morrison Bridal corset mat
- Wilton Jewellery mould
- Katy Sue Mini and Micro Border Set mould
- Emblems Picture Frame mould
- Craft Knife
- Cakes by Carol Sharp Edge smoother
- King Pin rolling pin
- Cake steamer
- New beauty blender
- Lace texture mat
- Craft boarder paper punch of your choice
- Guillotine
- Craft knife
- A Silpat silicone mat
- Baking paper (1 reusable sheet and 1 disposable baking sheet)
- Blow torch
- Micro mist spray bottle
- Edible lace texture mat with the design of your choice
- Cotton kitchen towel (new)
- Iron with high heat and steam function



*Anesha's
previous
tutorial*



DOWNLOAD



STEP 1 Roll Pasta Cover using the pin to around 3 to 4mm thickness.



STEP 2 Apply a thin, even layer of cake gel to each tier, then cover neatly with the rolled paste. Use a sharp edge smoother to tidy the sides and edges using the Cakes by Carol method. Set the covered tiers aside to firm up.



STEP 3 Lay the Pasta Cover sugarpaste over the Angela Morrison mould. Using the king pin, roll firmly and evenly in all directions to create a clean impression.
TIP: A side-to-side rocking motion, working bottom to top, then left to right, gives the best results.



STEP 4 Finish with a smoother to remove any bumps and keep the impression crisp.



STEP 5 Place the moulded piece into the freezer for 5 minutes to firm up, then de-mould immediately by gently peeling the mould away from the paste.



STEP 6 Tidy the edges with a craft knife.



STEP 7 Apply cake gel to the back of the panel and attach it to the 6" x 8" tier, positioning it straight and centred. Create a string of pearl beads using the Wilton jewellery mould and apply one to each side of the panel to hide the seams.



STEP 8 Repeat steps 3–6, focusing only on the central medallion impression. Carefully cut the medallion out with a craft knife, then attach it centrally to the 5" tier using cake gel.



STEP 9 Create the micro border elements using Pasta Cover and Katy Sue mould. I use a beauty blender to press the paste firmly into the cavities, then chill in the freezer for 5 minutes to firm.



STEP 10 De-mould the micro border elements and attach them to the medallion using cake gel, as shown.



STEP 11 Cook the Sugar Plus isomalt according to the packet instructions. Carefully pour into a heat-safe crown mould (ensure the mould is suitable for high-temperature isomalt). Tap the mould gently, or use a scribing needle to release any trapped bubbles.



STEP 12 Allow the isomalt to cool until it is firm enough to de-mould, but still flexible enough to bend without cracking.

TIP: Timing will vary depending on the mould thickness and shape.

Safety note: Isomalt can cause serious burns. Wear heat-resistant gloves, with rubber gloves layered on top for extra grip and protection.



STEP 13 Wrap a 4" dummy with a Silpat mat, secure with rubber bands, and place it on its side to create your shaping form.



STEP 14 While the isomalt crown is still flexible, gently drape it over the curved Silpat-covered dummy and allow it to cool completely until set.



STEP 15 Once fully cooled, carefully remove the crown from the dummy. Lightly skim the surface with a blow torch to smooth any unwanted texture and improve clarity.



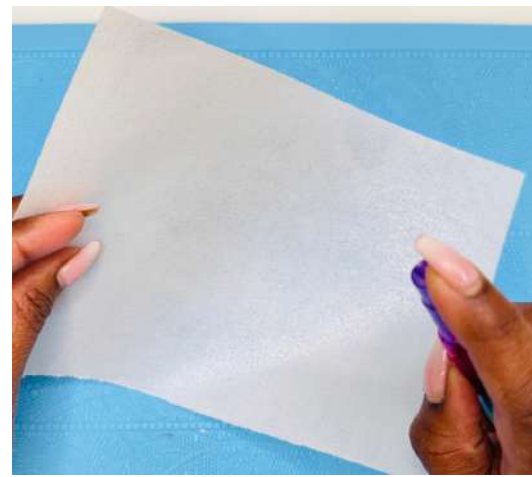
STEP 16 Cut several wafer paper strips measuring 6" long x 1" wide. I use a guillotine for fast, consistent results.



STEP 17 Using a craft border punch, create a decorative edge along one side of each strip, leaving the other side straight.



STEP 18 Working in small sections, apply wafer paper glue to the side of the 9" tier. Brush wafer paper glue onto the straight edge of a strip and attach it to the cake. Continue until the full tier is wrapped.

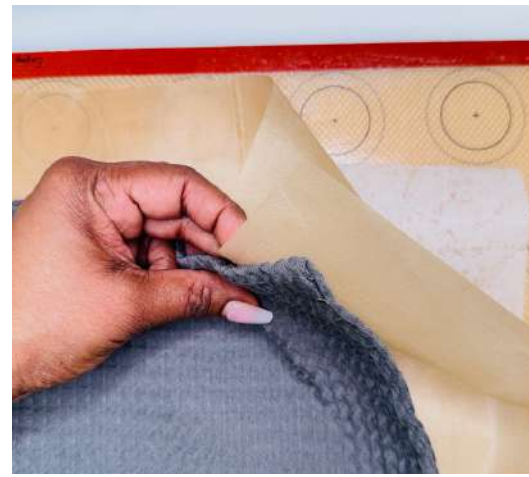


STEP 19 Lightly mist the textured side of an A4 sheet of 0.3mm wafer paper.

TIP: Make sure the mist is sprayed finely and from 8" away to avoid uneven moistening of wafer paper.



STEP 20 Place the wafer paper shiny side down onto your lace texture mat. Lay non-stick baking paper over the top, then use a dry beauty blender to press until the pattern is clear and even. Use fingers too where the impression needs more pressure to form.



STEP 21 Once the texture is formed, let it air dry. It may dry slightly curled, this is normal. Place it on a Silpat mat, cover with a reusable baking sheet and a clean cotton tea towel. Iron on a cotton setting with NO steam, using even pressure until flat (do not over do this as it can make the wafer paper brittle).



STEP 22 Cut the textured wafer paper into 1.5" strips using a craft knife and ruler (or a guillotine). Punch one side using a craft border punch.



STEP 23 Immediately form a fan shape by folding and pinching along the straight edge, then gently pulling open to reveal the ruffle.



STEP 24 Attach the ruffles to the top edge of the 9" tier using wafer paper glue to create the illusion of a textured "skirt".



STEP 25 Assemble the tiers in the following order, securing each layer with Saracino royal icing:

- 9" x 6" tier
- 7" x 1" spacer
- 6" x 8" tier
- 5" x 5" tier
- Isomalt tiara

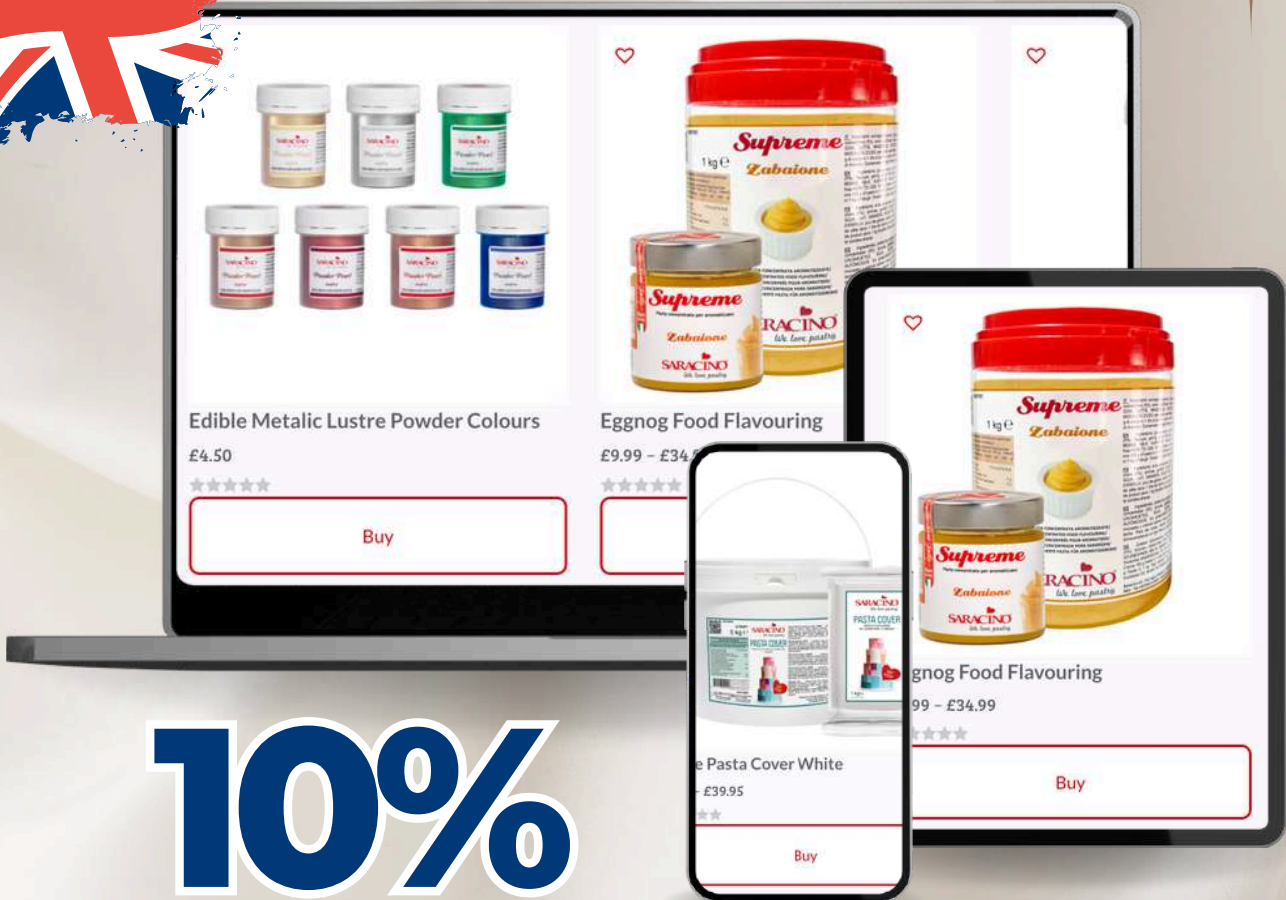
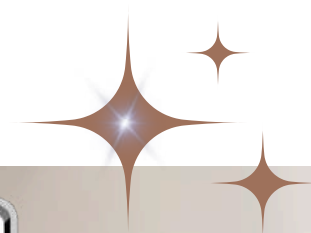
Your beautiful cake is ready!

Step inside Anesha's beautiful creations





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White Drapes



KANYINSOLA ABERUAGBA

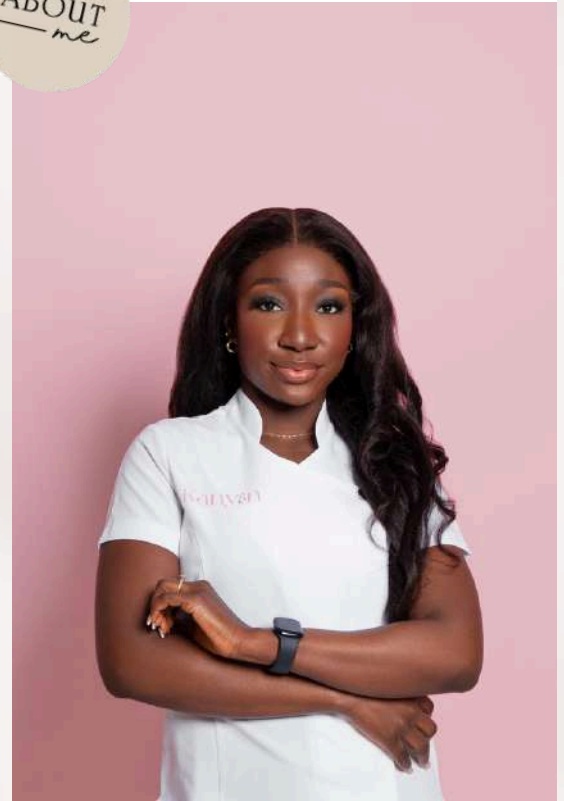
ABOUT
me

hey My name is Kanyinsola Aberuagba, a Nigerian cake artist based in London, UK. Baked by Kanyeen began during my second year at university, when what started as a simple life skill quickly grew into a lasting passion.

Over eight years later, and alongside a Master's degree in Project Management, I bring both creativity and structure to my business. These days, I explore various designs and would not say I have a niche "yet"

However, I love my cakes clean and minimalist in appearance, yet rich in detail. Beyond the finished cake, my work is rooted in a personalised approach, where each design is thoughtfully created to reflect the client's vision.

Alongside custom cake work, I share my knowledge through personalised classes, supporting bakers at different stages of their journey. I never stop learning and I still get excited when a new project or cake idea is about to be created.



Click to follow:



White Drapes – About the project

For this project, I set out to create a soft, romantic wedding cake with a strong sense of movement. This vision naturally led me to explore draped details inspired by flowing fabric. The result is a refined three-tier cake design that combines elegance, texture, and subtle drama.

The cake features gently sculpted sugar paste drapes that cascade around the tiers, creating the illusion of fabric in motion. The top tier is finished with a delicately stencilled lace pattern, adding a fine, ornamental contrast to the smooth surfaces below. To complete the design, hand-crafted sugar flowers were added for a natural, organic softness that enhances the overall harmony of the piece.

Throughout the tutorial, each element is created step by step, with a focus on achieving clean structure while maintaining a soft, fluid aesthetic. Particular attention is given to shaping the drapes, refining edges, and layering textures to build depth without overwhelming the design. Techniques for stencilling, flower placement, and balanced composition are also covered to ensure a cohesive final result.

This project demonstrates how structured tiers and flowing decorative elements can work together seamlessly. By carefully combining intricate detailing with restrained styling, the finished cake achieves a look that is simple yet sophisticated, elegant yet timeless—perfect for contemporary wedding designs.

What You NEED

INGREDIENTS

- Saracino white Pasta Cover
- Saracino Royal Icing
- Saracino Flower Paste by Arati Miriji
- Edible glue - cake gel
- Cornflour
- Crisco shortening

EQUIPMENT

- Florist tape
- Florist wire
- Veiner mold
- Stencil
- Bowl
- Spatulas
- Apple tray
- Ball modelling tool
- Rolling pin
- Peony petal cutter set
- Blade
- Wire cutter
- Paintbrushes
- Foam pad
- Stamens
- Cake dummies
- Cake board
- Fondant smoother
- Roller
- Pizza cutter
- Metal scraper



Step inside Kanyinsola's beautiful creations





STEP 1 Cake dummy sizes selected are 10", 8", 6" and 4". Alternatively, you can use real cakes.



STEP 2 Roll white Pasta Cover sugar paste to approximately 2mm thickness.



STEP 3 Carefully transfer the sugar paste to cover the top of the first dummy. Smooth the paste on top of the dummy using a fondant smoother.



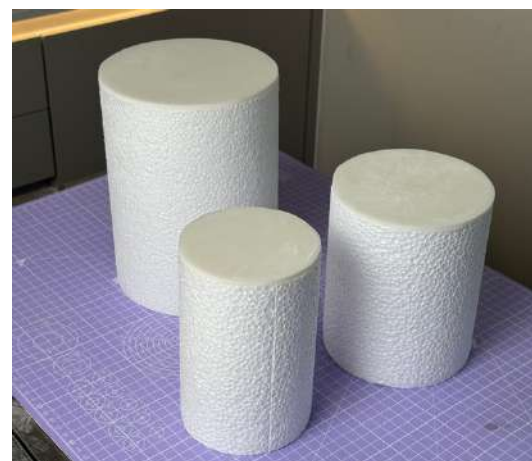
STEP 4 Dust a cake board larger than the dummy with cornflour and place it on top of the dummy.



STEP 5 Flip the dummy upside down. Using a sharp blade, trim off the excess sugar paste.



STEP 6 Flip the dummy back to its upright position, with the paste on top.



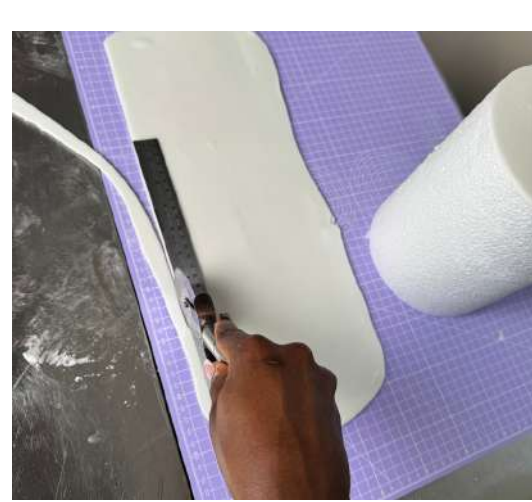
STEP 7 Repeat steps 2–6 for all remaining dummies.



STEP 8 Measure the circumference and height of the dummy.



STEP 9 Ensure the worktable is well dusted with cornflour. Roll out white Pasta Cover to approximately 2mm thickness.



STEP 10 Using a ruler, cut the sugar paste according to the measurements taken in Step 8. Add a few extra inches to allow for any measuring inconsistencies.



STEP 11 Allow the sugar paste to firm slightly on the work surface, then transfer it onto the dummy.



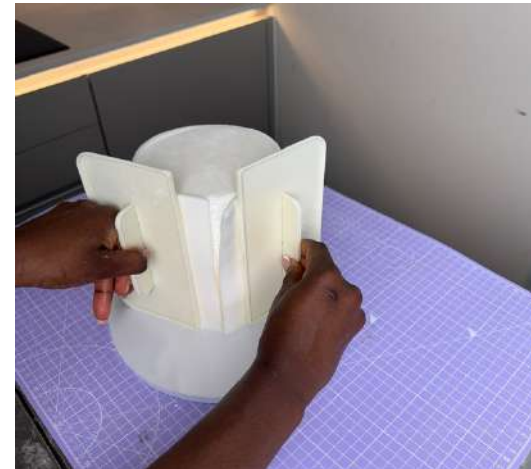
STEP 12 Smooth the fondant around the sides of the dummy using a smoother.



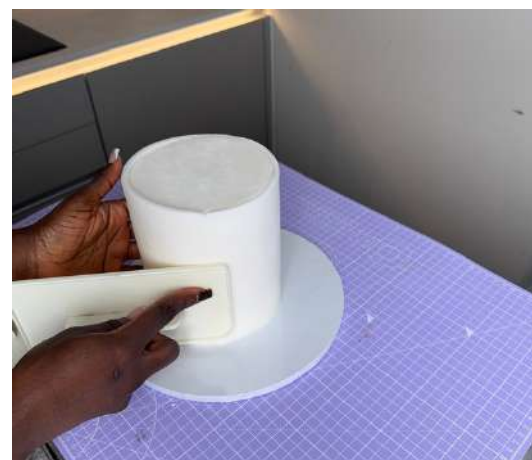
STEP 13 Trim away any overlapping paste using a blade.



STEP 14 Using a brush, apply a small amount of water to one edge of the sugar paste to make it tacky.



STEP 15 Using two smoothers, gently bring both edges together.



STEP 16 With one smoother, carefully smooth the seam until it is invisible.



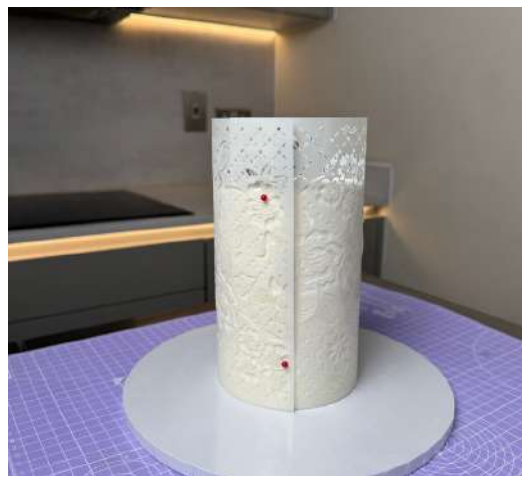
STEP 17 Using a sharp blade, trim off any excess paste at the top so it is level with the dummy.



STEP 18 Repeat Steps 8–17 for the remaining dummy sizes. For larger dummies, use a rolling pin to help transfer the paste more easily.



STEP 19 In a bowl, mix royal icing with a small amount of water until a thick paste consistency is achieved.



STEP 20 Select your preferred stencil. Wrap it around the dummy and secure it in place with office pins.



STEP 21 Apply royal icing over the stencil using an offset spatula.



STEP 22 Remove excess royal icing with a thin metal scraper.



STEP 23 Carefully remove the pins and gently peel away the stencil.



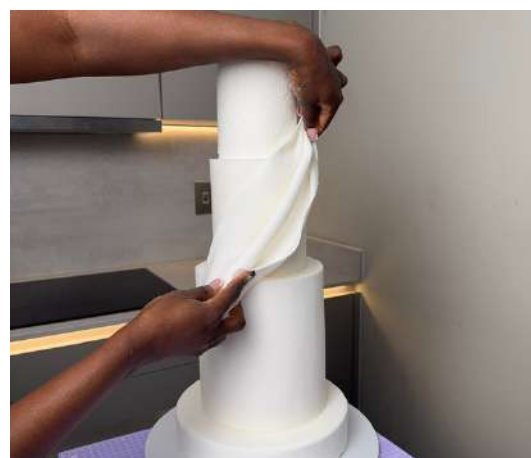
STEP 24 Stack the dummies.



STEP 25 Roll out a thin sheet of Pasta Cover sugar paste to approximately 1–2mm thickness. Its strength and flexibility allow it to be rolled very thin without tearing, making it ideal for creating soft, natural draped details that hold their shape.



STEP 26 Fold both ends of the sugar paste sheet.



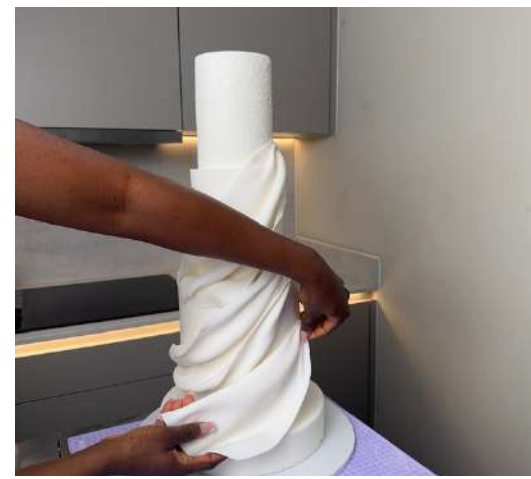
STEP 27 Lift the sugar paste using the folded ends and drape it over the dummy.



STEP 30 Using a brush, apply a small amount of water to secure the sugar paste to the dummy.



STEP 31 Repeat the draping process a second time.



STEP 32 Apply a third drape. Add as many drapes as needed to achieve your desired design.



STEP 33 Knead Saracino Flower Paste by Arati Mirji until smooth and pliable. Roll out the flower paste and cut out a petal using a petal cutter.



STEP 34 Cut floral wire into a 5" length and dip one end into edible glue. Insert the wire almost halfway into the petal.



STEP 35 Place the petal onto a veiner. Cover with the second half of the veiner and press firmly to imprint the veins.



STEP 36 Transfer the petal onto a foam pad. Using a ball tool, thin the top edge of the petal by pressing in a vertical motion.



STEP 37 The petal should now have a soft, natural curve.



STEP 38 Place the petal into an apple tray to shape it and prevent it from drying flat.



STEP 39 Repeat steps to create additional petals.



STEP 40 Fold one florist wire into equal halves.



STEP 41 Attach artificial stamens to the folded wire.



STEP 42 Secure the join by wrapping florist tape around the stamen and wire.



STEP 43 Attach the first petal to the stamen.



STEP 44 Add four additional petals around the stamen.



STEP 45 Wrap all petals together securely using florist tape.



STEP 46 Add the finished sugar flower to the cake to complete and enhance the design.



STEP 47 Your cake is ready!

Rustic Marble

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CARINA LOADER

ABOUT
me

hey I'm Carina — an award-winning wedding cake designer based in Kent, UK, and am the face behind Cakes by Carina.

I'm completely self-taught, with a background in sewing and crafting, and I've always been drawn to texture, detail and design. I'm best known for my texture heavy wedding cakes and contemporary sugar flower work — I love creating pieces that feel artistic, refined and thoughtfully designed. I get most of my inspiration from architecture and natural materials and pairing with beautiful florals

Since I started my business in 2015, my work has been recognised at Cake International and The Cake Professionals Awards, Cake Masters and am proud to be an affiliated partner for Saracino. I've been honoured to also be a finalist in both the Baking Industry Awards and the UK Wedding Awards.

Alongside designing my client wedding cakes, I'm passionate about sharing what I've learned over the years for cake makers and through my cake school, I teach techniques and design principles that help cake makers build confidence, refine their style and elevate their work into weddings.

I really believe there's always more to learn in this industry — and I love being part of a creative community that continues to grow and inspire.



Click to follow:



Rustic Marble – About the project

In this tutorial, you'll learn how to create a cracked fondant finish using royal icing and a fine gold veining for a rustic cracked marble stone-inspired effect, and construct a stable floating separator tier for height and impact. You'll also cover shaping and securing wafer paper sails to introduce movement, and wiring them arranging contemporary sugar dogwood flower blossoms to achieve a clean, balanced placement.

The techniques in this project will allow you to confidently offer textured cakes that feel modern, elevated and relevant. Ideal for cake artists wanting to strengthen their technical skills and expand their portfolio to clients with a striking, on-trend statement piece.

What You NEED

INGREDIENTS

- Saracino Pasta Cover: White approx. 2-2.5kg
- Saracino Gel Colour: Brown, yellow, green
- Saracino Metallic Powder Colour: Gold
- Saracino Ghiaccia Reale (Royal Icing)
- Glycerine
- Saracino 0.3mm Wafer Paper
- Saracino Pasta Bouquet Flower Paste
- Saracino Powder Colour: Grass green

EQUIPMENT

- Polystyrene dummies or ready ganached/coated cakes for icing in sizes 8, 6 and 4" diameter by 6" tall
- Polystyrene cake separator 4" diameter by 2" tall
- Cake smoother
- Sponge
- Large powder brush
- Knife
- Rolling pin
- Electric mixer / handheld whisk
- Pallet knife
- Fine paintbrush and dusting brushes
- Parchment / baking paper
- 28-30g white flower wires
- Cocktail sticks / BBQ skewers
- Rollout boards
- Extra dummy cakes / foam pads for drying
- Rose cutters 3 sizes - (1cm, 1.5cm and 2cm width)
- Ball tool
- Dogwood petal veiner
- Dresden or fluting tool
- Brown florist tape





STEP 1 Start with your 10" and 8" base cake tiers and cover with Pasta Cover.



STEP 2 Using the 2" tall dummy as a separator. If using real cakes attach a 4" board under the separator and dowels in the tiers for support.



STEP 3 Colour approximately 200g of Pasta Cover with a mix of yellow and brown gel to make a mustard/deep honey colour for a good base colour to make gold.



STEP 4 Cover the 4" separator with the coloured paste.



STEP 5 Next, mix some Saracino metallic gold powder with some clear alcohol to make a paint. Cover with a sponge all over the side of the separator.



STEP 6 With a large dry powder brush dust a second layer of the gold over the top to buff and create a high shine.



STEP 7 Next use your dummies (or a board if using real cake) as a template to cut the circles for covering the tops of each tier.



STEP 8 Attach with some water and cover the top of each tier.



STEP 9 For the sides of the cake, first we are going to make some royal icing with Saracino ready to mix powder (Ghiaccia Reale). Pour 250g into a mixer.



STEP 10 Add 35g of water and mix on medium speed for 5 mins. (½ of packet instructions). Note: Ensure to use exact amounts for a nice firm and spreadable consistency.



STEP 11 You should now have a thick spreadable paste.



STEP 12 For the base, roll out Pasta Cover enough for all 3 tiers. You may need to do this a few times.



STEP 13 Spread the royal icing with a pallet knife all over the rolled out sugarpaste.



STEP 14 Using your pallet knife, press and release the royal icing up and down all over and keep doing this until the sugar paste is all covered resembling an artexed ceiling type of texture. Then leave to dry.



STEP 15 Once the royal icing is hardened, and the sugarpaste has slightly dried, but still pliable, tear the paste into smaller pieces.



STEP 16 Flip the pieces over and brush on some water to make it tacky enough to stick to your cake.



STEP 17 Attach to your cake tiers in sections.



STEP 18 Create small gaps between each piece to form natural marble-like cracks between them and manipulate them to shape around the cake until your cake is covered.



STEP 19 Carefully tear the edges at the top for a rustic finish and let dry. Do this on all tiers. Tip: allow the paste to create its own line around the top do not let it be too perfect this creates natural movement and authenticity to the rocky marbled stone texture.



STEP 20 Using a fine paintbrush make a paint again with some metallic gold powder and clear alcohol then following the cracks paint faint lines in the direction of the cracks between the pieces and filling in any gaps and crevices.



STEP 21 Do this for the bottom tier and middle section.



STEP 22 Your cake should now look something like this.



STEP 23 For the wafer paper fabric sails start by taking a sheet of wafer paper shiny side upwards, lay it on baking paper. With a large brush, brush on a solution of 50/50 glycerin and water all over on both sides. This will make the paper become pliable.



STEP 24 Sprinkle some cornstarch/cornflour over the sheet of paper to take away any tackiness and smooth it all over the wafer sheet again on both sides.



STEP 25 Take a second piece of parchment and lay it over the top.



STEP 26 Next with your rolling pin roll all three sheets together up around the rolling pin.



STEP 27 Push each end towards each other to scrunch the paper.



STEP 28 Pull off the rolling pin and unravel the wafer paper which should be flexible and resemble crepe paper.



STEP 29 Shape as desired either over a spare dummy cake or on some parchment laid out flat and leave to air dry.



STEP 30 To make the sails, tear some pieces of wafer paper into lengths and apply a thin layer of water/glycerin mixture.



STEP 31 Attach some white flower wires. I used 28 gauge.



STEP 32 Lay a second piece over the top to enclose the wires and paint another water / glycerin layer to soften.



STEP 33 Do the same with a mix of shapes, I chose some leaf shaped pieces to add a variety of shapes and sizes of sails.



STEP 34 For some pieces stretch the paper (using less glycerine) gently to create flow and movement.



STEP 35 Cut some BBQ skewers and attach some paper at the ends whilst the paper is soft and damp so that it sticks so that we can insert them into the cake later for upright and floaty pieces.



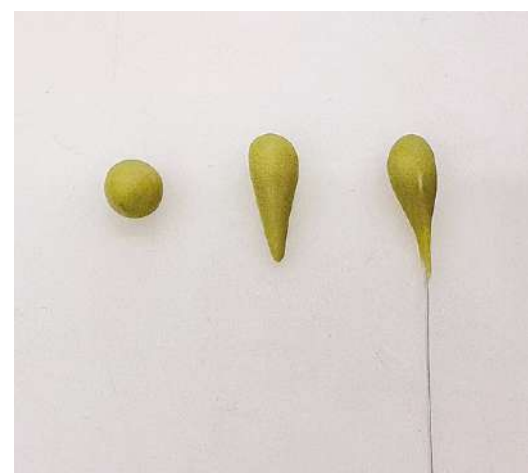
STEP 36 For the larger wired sails leave to dry over a dummy or some foam to shape them into curves.



STEP 37 Use a variety of ways to set your wafer paper sails - baking parchment over a rolling pin, dummies, foam pads to create a mix of shapes leave to dry for a few hours or better overnight.



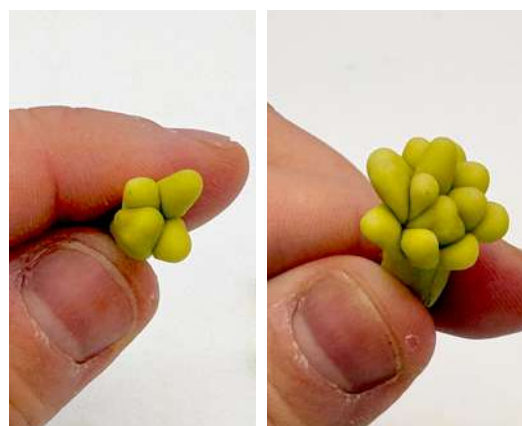
STEP 38 To make the dogwood flowers start by colouring some Pasta Bouquet flower paste for the centres. Use a few drops and mix brown yellow and green for a toned down grass green shade. Flatten the paste to around 5mm in thickness and then use a piping nozzle to cut small pieces of the paste. Tip: pop them out with a cocktail stick if they dont pop out easily.



STEP 39 Roll one piece into a small cone and attach a white wire to the centre



STEP 40 Shape the rest of the pieces into cones to create seed heads and attach them together at the base 2 or 3 at a time.



STEP 41 Then gradually attach the seed heads together around the first wired one. Use around 9-12 seed heads for the dogwood centres.



STEP 42 Twist and remove any bulk at the bottom of the seed heads at the bottom and secure the paste to the wire. Leave to dry



STEP 43 Once dried, with a dry brush dust them with some green powder for depth and shading.



STEP 44 Make around 10-12 centers or as many as you like.



STEP 45 For the petals, use rose cutters in 3 sizes to make a variety of different sized flowers.



STEP 46 Roll some Pasta Bouquet flower paste as thin as you can and cut two petals for easy wiring.



STEP 47 Sandwich the wire between the two petals with a dab of water and press flat.



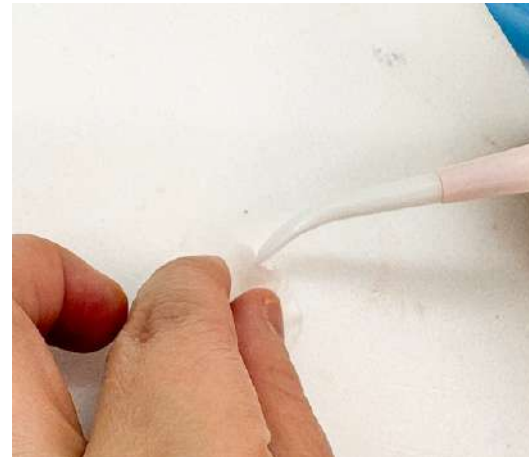
STEP 48 Thin the petals outer edges with a balling tool for a natural and realistic look.



STEP 49 Press into a Dogwood petal veiner for texture and creating the veins of the petal.



STEP 50 Use a fluting tool to flute the edges of the petals.



STEP 51 To make the notches in the dogwood petals, keep the petal face down and pull back slightly the centre of the top edge of the petal with the tip of the fluting tool or a Dresden tool.



STEP 52 Shape the petal by folding slightly inwards



STEP 53 Then leave to dry face down on some foam. Make 4 petals for each flower.



STEP 54 Once all your petals are dry, dust the notches at the tips with the green powder colour.



STEP 55 Tape the first 2 petals together underneath the centre wire to create a single stem. I used brown tape for a twig-like branch effect.



STEP 56 Complete with the remaining two petals underneath the first two opposite each other.



STEP 57 Attach several flowers to each other at the stems to make an arrangement, mix it up with smaller flowers and larger ones for variety.



STEP 58 Attach them with some more tape in clusters to BBQ skewers to make it easier for inserting into the cake.



STEP 59 Insert and arrange a few clusters on the bottom tier at the right and some on the top left for an aesthetic look. If using real cake use adequate protection such as straws or posy picks.



STEP 60 Once the wafer paper pieces have dried - fold and shape the malleable crepe fabric style pieces into desired shapes.



STEP 61 Attach to the cake with some royal icing. I've placed them behind the flowers so the flowers remain a focal point and arrange the wafer paper sails around it so that it creates movement and drapes like a fabric floating around the cake.



STEP 62 Have a play with the shapes and place where you feel they look aesthetically pleasing and provide movement around the tiers attaching with more royal icing or inserting the BBQ skewers.



STEP 63 Your cake is complete!

Wafer Paper Fabric Cascade



LINDA PARADIS

ABOUT
— me

hey Founded in Tampa, Florida in the summer of 2024, Birch & Berry Cake Studio is my creative home — where edible craftsmanship meets sculptural fine art.

My work is rooted in refined minimalism and textile-inspired wafer paper techniques, transforming traditional cake into architectural designs that feel both modern and timeless.

Drawn to the precision and structural elegance of high-end cake design from a young age, I developed a disciplined approach to materials, structure and finish — focusing not only on how a cake looks, but how it behaves.

My designs are known for clean silhouettes, couture-inspired detailing and innovative wafer paper applications. Rather than replicate nature, I interpret texture and movement through an architectural lens — where softness is supported by structure and every detail is intentional.

My work has been recognised through published tutorials in leading cake magazines and finalist placements in competitive design awards. Above all, I remain committed to growth, experimentation and education — continually refining my craft while elevating modern cake artistry through thoughtful, sculptural design.



Click to follow:



A Study in Texture, Structure, and Sculptural Movement – About the project

This multi-tier wedding cake explores material transformation — demonstrating how conditioned and layered wafer paper can emulate the softness and weight of draped fabric. Clean cylindrical tiers provide architectural simplicity, while subtle sugar pearl detailing reinforces vertical structure and restraint.

An asymmetrical cascade of hand-formed wafer paper roses flows down the tiers, each created through a customised hydration process to achieve flexibility without sacrificing strength. Shaped to mimic couture fabric rather than botanical realism, the folds create movement, depth and shadow within a restrained ivory palette.

The final piece reads as edible sculpture — a balance of softness and structure, minimalism and dimension, where texture becomes the narrative.

What You NEED

INGREDIENTS

- Saracino Wafer Paper sheets in 0,30
- Saracino Pasta Cover: white
- Glycerin
- Water
- Gel colour: yellow
- Cornflour
- Edible glue (½ tsp CMC powder + 2 tbsp water)

EQUIPMENT

- Soft blush brush
- Paintbrush
- Toothpicks
- Clothes pegs or clips
- Kitchen scale
- Scissors

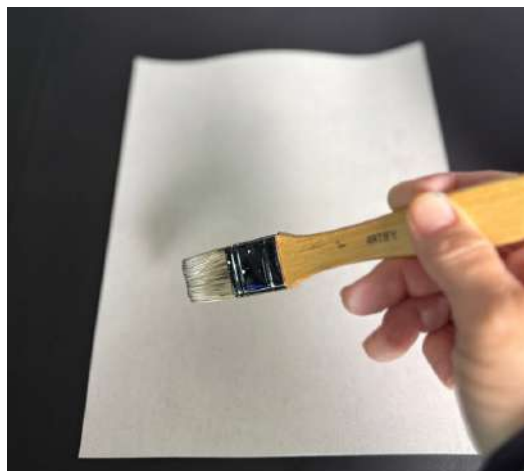


More of Linda's beautiful creations





STEP 1 Cover all your cakes using Saracino white Pasta Cover. Mix glycerin and water in a 3:1 ratio. Add a few drops of yellow gel colour and stir until fully blended. I start with 90g water and 30g glycerin.



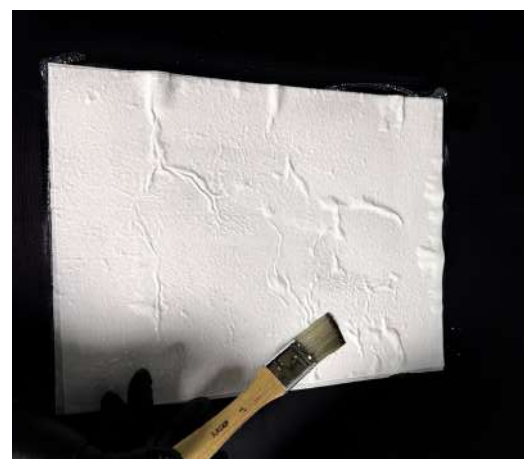
STEP 2 Brush one side of the wafer paper evenly with the glycerin mixture.



STEP 3 Flip the paper over and coat the opposite side.



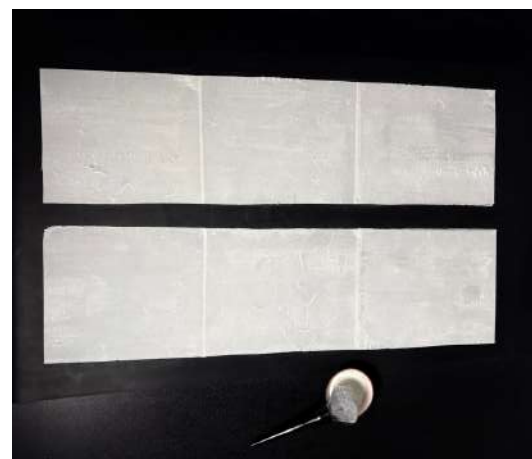
STEP 4 Use a pin or similar tool to gently pop any air bubbles, lightly pressing to release trapped air.



STEP 5 Place a second sheet of wafer paper on top of the first, press firmly, then brush the top with the glycerin mixture. This is for added strength, so it should be double ply.



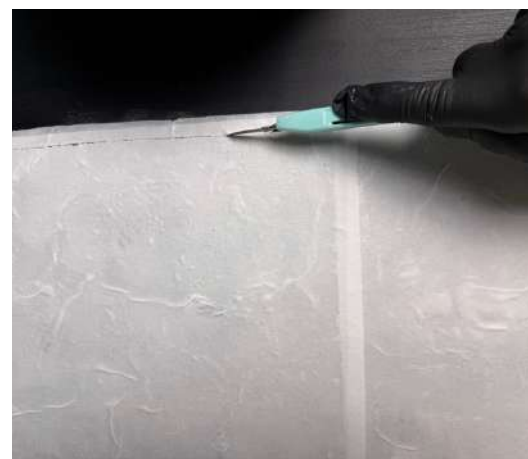
STEP 6 To create larger roses, attach a second and third sheet of wafer paper using the same method above.



STEP 7 Make sure to coat the underside of the wafer paper before you attach it to the original piece. Allow the conditioned wafer paper to rest for 15 minutes.



STEP 8 Using a soft blush brush, lightly dust the wafer paper with cornflour, ensuring there are no sticky areas. Add more where needed.



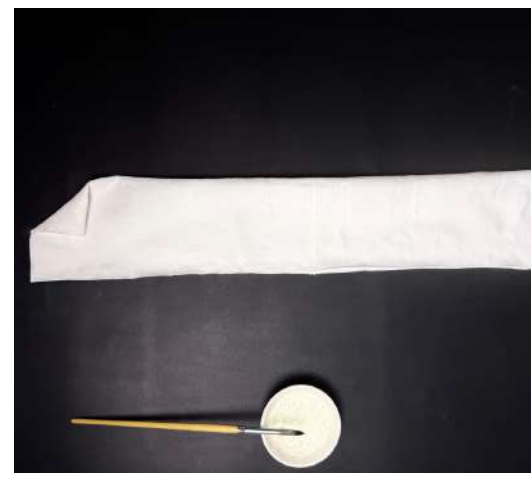
STEP 9 Trim the edges of the wafer paper as desired.



STEP 10 Slowly peel the wafer paper back while continuing to dab cornflour onto the underside. Work gently and slowly.



STEP 11 Lightly shake off any excess cornflour. The wafer paper should now feel soft, pliable, and fabric-like.



STEP 12 Fold the wafer paper in half and secure it to itself using edible glue ($\frac{1}{2}$ tsp CMC powder mixed with 2 tbsp water).



STEP 13 Fold over one corner and begin rolling and bunching the bottom part to create the flower shape.



STEP 14 As you roll, apply small amounts of edible glue with a paintbrush to secure each layer.



STEP 15 Adjust the flower to your liking, then trim away any excess wafer paper from the base of the flower.



STEP 16 Dip one end of a toothpick into edible glue and insert it into the base of the flower. Secure with a clothespin or clip and allow the flower to set overnight before use. The flowers will have hardened slightly while retaining their fabric like effect.



STEP 17 Place roses onto the cake, using a small dab of edible glue to attach roses to each other for added security. Add sugar pearls using edible glue.



STEP 18 Add sugar pearls using edible glue

TIP: Edible glue mix: Mix $\frac{1}{2}$ tsp CMC powder with 2 tbsp water to secure fabric roses together and ensure stability during placement.

WHAT ARE THE DIFFERENCES?

What are the differences between the two Saracino sugar pastes - NEW Pasta Cover and Pasta Top ?

PASTA COVER



- Gluten FREE
- Thanks to the use of hydrogenated palm kernel oil, PASTA COVER maintains the same consistency from 18°C to 38°C. You won't have to worry about temperature fluctuations; your sugar paste will always be ready to use.
- PASTA COVER does not require long manipulation. It is immediately soft and flexible, perfect for rolling out and shaping effortlessly. It doesn't dry out quickly, avoiding the elephant skin effect on your cake. It will always remain soft and perfect when cutting the cake.
- White colour and delicate vanilla aroma
- It maintains its shape and does not tear during application, ensuring a smooth and even cover. It is flexible to perfectly adapt to your cakes and does not suffer from thermal variations.
- With the rising costs of cocoa butter, PASTA COVER represents an economical alternative without compromising on quality. It offers excellent value for money, making it the perfect choice for both professional and amateur pastry chefs.
- PASTA COVER performs exceptionally well in high humidity and temperature conditions, maintaining its integrity without ingredient leakage issues. Ideal for hot environments.

PASTA TOP



- Gluten FREE
- PASTA TOP is rigid at temperatures below 20 °C and contains natural shea oil and sunflower oil. Perfect for use between 25 °C and 35 °C.
- PASTA TOP requires slightly longer manipulation due to the hardness of the paste. It is perfect for rolling out and shaping effortlessly. It doesn't dry out quickly, avoiding the elephant skin effect on your cake.
- PASTA TOP stays firmly on tall cakes without falling and hardens in the fridge to help preserve the cake better.
- White colour and delicate vanilla aroma
- It maintains its shape and does not tear during application, ensuring a smooth and even cover. It is flexible to perfectly adapt to your cakes and does not suffer from thermal variations.
- PASTA TOP is available in 19 colours in 5kg, 1kg and 250g.



created by Katarzynka
Sztuka Cukrowa

Q&A

WITH HENDERSON GONZALES

HENDERSON, KNOWN TO MANY AS “MASTER BAKER FL”,

represents a new generation of cake artists where sculpture, structure and storytelling meet. From a self-taught beginning to international recognition — including appearances on Netflix’s *Is It Cake?* — his journey is driven by passion, discipline and creative boldness. In this interview, we discover how architecture, artistry and technique come together to shape his distinctive vision of modern cake design.



By Saracino

Q

Henderson, can you tell us a bit about your journey in the world of pastry and cake design from where you started to becoming known as Master Baker ?

My journey in pastry and cake design began with passion and self-discovery rather than a traditional culinary path. Through hands-on experience and constant experimentation, I developed my skills and found my voice in cake artistry. Over time, I began creating sculptural and large-scale designs that pushed creative boundaries.

The recognition as “Master Baker FL” came naturally through consistency, dedication, and the trust of my clients. For me, baking is not just a craft — it’s a form of storytelling where technique and imagination come together.

Q

How has your experience on shows like Netflix’s “Is It Cake?” and various baking competitions influenced your approach to pastry and cake artistry?

Competing on shows like Netflix’s *Is It Cake?* and other baking competitions pushed me to think faster, work smarter, and trust my instincts under pressure. Those experiences sharpened my technical skills while encouraging me to take creative risks and elevate my storytelling through cake.

They also reinforced the importance of precision, teamwork, and adaptability - elements that now strongly influence my approach to pastry and large-scale cake artistry.

Q *What inspired you to start your own baking and teaching platform, and how has sharing your expertise online impacted your creative process?*

I started my baking and teaching platform because much of what I learned came through self-teaching and trial and error. Early in my career, it was difficult to find the right tools, guidance, and resources to truly understand structure, technique, and creative problem-solving in cake design.

That experience shaped my mission as an educator. I want to offer my students and those inspired by my work the tools I once wished I had — practical knowledge, creative confidence, and a clear path to grow both technically and artistically. Sharing this process has made my own creativity more intentional and meaningful.

Q *Your cakes often blend hyper-realistic design with pastry technique. How do you balance artistic vision with technical execution?*

Balancing artistic vision with technical execution comes from treating each cake as both a sculpture and a structure. My background as an architect gives me a different perspective from traditional pastry chefs, allowing me to approach cakes with a strong understanding of form, balance, and support.

When the technical foundation is solid, the artistic vision can truly shine.



Q *What's your approach when conceptualising a new design, do you start with flavour, structure, texture, or visual concept first?*

I'm a very visual and conceptual person, so every design starts with a theme. I build the concept through sketches, color palettes, and mood, and from there I integrate flavors, textures, and structure to create a cohesive and intentional final piece.

Q *Can you describe a particularly challenging project and how you overcame it?*

Every show I've participated in has been a challenge in itself. Being given an unfamiliar theme, working under intense time limits, and competing alongside some of the most talented pastry artists I've met constantly pushes me out of my comfort zone.

I overcome those challenges by trusting my creative instincts, relying on strong fundamentals, and staying focused under pressure. Each experience has made me a stronger and more adaptable artist.



Q *You frequently use Saracino products in your work. Which Saracino product do you reach for first when starting a new project, and why? (e.g., modelling paste, sugar paste)*

Saracino Pasta Model modelling paste is usually the first product I reach for when starting a new project. Its flexibility, strength, and smooth finish allow me to shape detailed elements while maintaining structural integrity. It gives me the freedom to translate complex concepts into precise, sculptural forms without compromising quality.

Q *How have Saracino's sugar pastes and modelling clays helped you push the boundaries of your sculptural cake designs compared with other products you've tried?*

Saracino's sugar pastes and modelling clays offer a balance of elasticity, strength, and fine detail that allows me to work at a sculptural level with confidence. Compared to other products, they hold form better while remaining workable for longer periods, which is essential for complex and large-scale designs.

This reliability gives me the freedom to push creative boundaries without compromising structure or finish.



Q *When working with delicate details or large sculptural pieces, what are your top tips for maintaining structural integrity and finish?*

Structural integrity always starts with proper planning and internal support. I focus on building a solid foundation, understanding weight distribution, and working in stages rather than rushing details.

Using high-quality materials and maintaining clean finishes throughout the process ensures that even delicate details remain stable and visually refined at scale.

Q *Do you have any go-to tools or techniques that you feel every aspiring cake artist should master?*

The most essential tools every aspiring cake artist should master are their own hands and imagination. While tools are important, true skill comes from learning how to feel the material, understand its behavior, and shape it intuitively.

Creativity and confidence are built through practice, curiosity, and trusting your artistic instincts.



Q *How do you handle creative blocks or moments when a design isn't going as planned?*

When I face a creative block, sometimes all I need is a good coffee and a meaningful conversation with my husband or my daughter. Stepping away for a moment helps clear my mind, reconnect with my creativity, and allow new ideas to flow naturally, often bringing a fresh perspective to the design.

Q *What advice would you give to bakers who are just beginning to experiment with advanced pastry decoration and cake sculpting?*

I would encourage bakers to be patient with the process and focus on mastering the fundamentals before chasing complexity. Experiment, make mistakes, and don't be afraid to work with your hands and imagination as your primary tools. Growth in cake sculpting comes from practice, curiosity, and trusting your creative journey.

Q *Are there any pastry artists - past or present - who inspire you the most?*

There are many pastry artists I admire, especially those I've had the opportunity to work with and compete alongside. I'm constantly inspired by artists who become pastry chefs driven by pure passion and creativity. Pastry artists such as Duff Goldman, Limas Cake, Carlos Lischetti, and Zoe Hopkinson are among my favorites, and each has played a meaningful role in my professional growth and artistic evolution.

Q *Where do you see the future of cake artistry and pastry innovation heading over the next few years?*

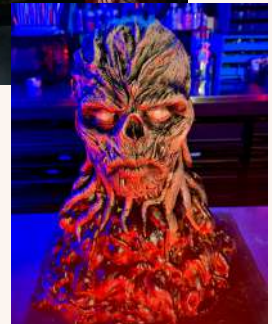
I see the future of cake artistry moving toward a deeper fusion of sculpture, art, and flavor, where cakes are not only visually striking but also emotionally expressive. Pastry will continue to evolve as a storytelling medium, using form, texture, and taste to create meaningful experiences. The boundaries between art and pastry will keep dissolving, allowing us to tell stories through our creations in more immersive and intentional ways.

Q *What's one thing about your craft that you wish more people understood?*

I wish more people understood that cake artistry goes far beyond decoration. It requires planning, structure, discipline, and a deep understanding of materials, much like any other art form. Behind every finished piece there is problem-solving, patience, and a balance between creativity and technique. Cake artists are much like actors — we must adapt to every style, concept, and challenge each client presents. Each project requires us to step into a different role, transforming ourselves into storytellers, designers, or even architects of flavor and form. That ability to evolve with every vision is what allows us to create truly unique and meaningful pieces.

Q *Outside of the kitchen, what inspires your creativity - art, travel, cinema, anything else?*

Outside the kitchen, traveling are major sources of inspiration for me. Traveling feels like a creative reset for the soul — experiencing new cultures, tasting different foods, and exploring diverse artistic expressions constantly nourishes my imagination. Movies also inspire the way I think about mood, storytelling, and visual impact in my work.



Follow Me



Värmland

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Although inspired by a winter theme, the techniques demonstrated by Marcus are extremely versatile and can be beautifully applied to wedding cakes for any season or style.

Photos by [carolinedahlen](#)

MARCUS HÖJER

ABOUT
me

hey My name is Marcus. The face, hands and mind behind MHcakes. Located in Sweden I work as far as I can, with locally sourced ingredients and love taking inspiration from our nature in my designs from time to time.

My cake journey started a bit over two years ago after making the cake for my grandmother's funeral. A cake that felt so important for me to make. Even though I didn't know much about cakes at that time. - And knowing now what that cake led to – I understand why.

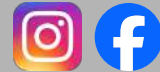
Last year I went to my first Cake international and I took back home a full heart. I did two demos which in both I showed a technique using wafer paper as a finish but how to make in into marble and tree bark.

I also had the huge honor to bring the "Rising Star" award back to Sweden and finally got to meet all the incredible people in this industry.

Excited for the future and what MHcakes can turn in to I'd love to give you one design – highlighting the area where I live. A beautiful, Swedish winter. Let's call him Värmland.



Click to follow:



Värmland – About the project

This design was inspired by the nature around me during one of the most beautiful times of the year. When the snow is white yet wet, clear ice spikes and morning dew. When the snow is present but the hard cold isn't yet to be seen.

In this design I incorporated my Pasta Cover + wafer paper finish to get that softer finish resembling the snow together with imperfect pine cones and conifers in different sizes and shapes. Because the beauty in nature is just that. The imperfections that makes it perfect.

-I am giving you a piece of me.

If you are taking on this project – Please feel free to show me what you come up with! I'd love to see it! And if you have any questions along the way – Don't hesitate to reach out! I'd love to help you!

What You NEED

INGREDIENTS

- Pasta Cover white
- Pasta Model white
- Wafer Paper 0.30
- Powder colour: red, brown, blue, green
- Saracino Royal Icing mix
- Saracino Isomalt
- Clear alcohol (I use gin)
- Icing sugar
- Saracino Cake gel

EQUIPMENT

- Dummy cakes (if not using real cake)
- One 20cm dia x 20cm h, one 15cm dia x 20cm h, one 15cm dia x 10cm h, one 10cm dia x 20 cm h, one 12,5cm dia x 20cm h.
- Prop Options fluted separator 15x15cm
- Prop Options acrylic cake board 30cm dia
- Floral wire
- Brown floral tape
- Scalpel/knife
- Skewer
- Food safe brush
- Fondant smoother
- Small scraper
- Small metal spatula
- Small, heat safe bowl
- Hand or stand mixer
- Angela Morrison stencil "Petra"
- Food safe pad of brush for alcohol application
- Scissor – to cut the wafer paper if needed
- Fondant mat
- Modelling tools
- Baking paper
- OPTIONAL – acrylic cake stand Prop Options





STEP 1 For each tier we will use the same method. Using Pasta Cover and wafer paper to get a softer finish on the cake.



STEP 2 Start by rolling the Pasta Cover to the right size for you to cover the each tier. One tier at a time. My suggestion is to start with the 15cm x 20cm and 12,5cm x 20cm h since these will have a stencil with royal icing. To let the stencil harden fully before you apply it to the cake while covering the rest of the tiers.



STEP 3 Once your fondant is rolled out you start applying one sheet of wafer paper at a time. The textured side down since we don't want to wet it more than needed.



STEP 4 Use a brush or a pad to apply the alcohol to the wafer paper. Don't wet more than needed – just to make it fully wet and stuck to the pasta cover. This step is tricky and you can't really rush it. Let it take time and make sure you don't get stuck to the wafer paper since it will rip.
TIP: Use gloves as they do not stick as much as your skin if you happen to touch it. If you like you can try a small piece first to see if your chosen brush doesn't stick to the wafer paper.



STEP 5 Once the first wafer paper is done its time for the next one. When applying it – make sure you overlap it to the first one by 1-2 cm since it shrinks when drying and you don't want gaps. If you skip this step it can crack the fondant if you make it on a display cake. So this is crucial.



STEP 6 Once you've applied the right amount of wafer paper for it to cover the tier you are covering, cut off the access fondant to use it for the top of the tier your covering while letting the alcohol evaporate (roll it out more if needed).



STEP 7 To apply the Pasta Cover on dummies I use cake gel. Cover the top of the dummy with cake gel and place it upside down on to the Pasta Cover. NOT on the Pasta Cover with wafer paper.



STEP 8 Cut your way around the tier to remove the access fondant. Remove the access fondant to use on the next tier.



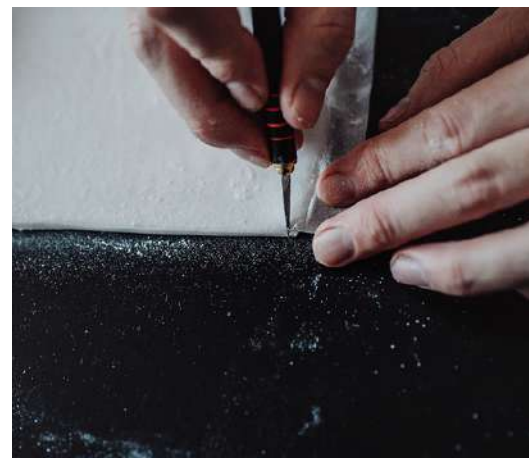
STEP 9 Turn the tier right side up and apply icing sugar. Use your smoother to smooth out any uneven surface and to make it really stick to the cake.



STEP 10 Now – back to the wafer paper and Pasta Cover part. First double check that it's fully dried. If it is, apply icing sugar on all of the wafer paper applied with a soft brush to make the surface more matte.



STEP 11 This step is not essential - I like to go over it with a blow torch since I find the over all finish being more soft-looking afterwards. If you are doing this step, be careful you don't burn the wafer paper more than getting the white burning and apply icing sugar again afterwards.



STEP 12 Cut the bottom of your Pasta Cover to get a clean edge to work from. This part will make the application on the dummy easier since you can't roll it onto a fondant roller like usual and you don't want to put unnecessary pressure on it. Since the wafer paper can rip.



STEP 13 For the tiers with the measurements 15cm x 20cm and 12,5cm x 20cm you are going to apply a stencil. For the rest of the tiers, you skip this step.



STEP 14 When ever I apply a stencil to fondant I use the royal icing mix since it hardens in to time and it does not get damaged when touching it afterwards.



STEP 15 Follow the instructions on the package until you have the right consistency and little to no sugar crystals left.



STEP 16 Measure on the tier you are covering how far down on the fondant to put it. Since the top is what will be seen you want to make sure that the top of the stencil is visible. Then lay it flat on the Pasta Cover + wafer paper and start applying the royal icing gently over the whole area you are covering.



STEP 17 Use a mini scraper to remove access royal icing for use on the last tier.



STEP 18 When done, remove the stencil gently.



STEP 19 Only on the sheets with the stencil - Cut off the top of the Pasta Cover. Make sure you have the correct height since you won't be able to use a smoother afterwards.



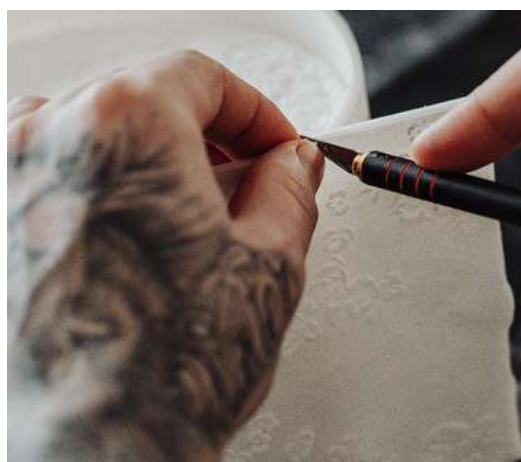
STEP 20 Remove the top piece you just cut off and let the stencil dry. Now is the perfect time to make the other tiers.



STEP 21 Apply cake gel to the side of the cake and make sure to cover all the surface to make sure the Pasta Cover really sticks – since the Pasta Cover will shrink when drying due to the wafer paper.



STEP 22 Apply the sheet gently trying not to touch the surface of it avoiding to mess with the stencil. Here I only hold on to the edges since they are going to be on the back and won't be as visual as the front if you happen to mess it up.



STEP 23 Cut off any excess and gently press the fondant into place.



STEP 24 Now on to tiers 20cm x 20cm, 15cm x 20cm and 10cm x 20cm. Repeat step 2 - 12.



STEP 25 Since these tiers won't have any stencil the easiest application is as follows. Turn the sheet upside down (make sure your working surface is dry since the wafer paper will get stuck otherwise). Then apply cake gel to the back of the Pasta Cover and make sure to cover all parts that will be on the cake.



STEP 26 Roll your cake/dummy from one side to the other and use the straight bottom edge as your guide line.



STEP 27 Cut off any excess fondant and press gently to get it stuck. Regarding the top we will keep a little height. Cut diagonal from front to back, keeping the front tall and back shorter - on both sides.



STEP 28 If for any reason the wafer paper rips – don't panic. It just gives the cake more depth and beauty.



STEP 29 Brush gently with icing sugar on any part that got damaged.



STEP 30 Now we will put rolled out fondant on every top edge except on the tier with the measurements 15cm x 10cm. Make a thick string of Pasta Cover and make sure it's long enough for the tier you are applying it on.



STEP 31 Add cake gel to the top edge.



STEP 32 Place the fondant string along the edge (from back to back) and cut off access fondant. For the two tiers with measurements 20cm x 20cm and 15cm x 20cm repeat this step at the bottom of the tiers as well.



STEP 33 When all tiers are covered – Take white Pasta Cover, and blue and brown powder colour.



STEP 34 Add just a tiny bit of both into the Pasta Cover.



STEP 35 Knead it enough for the colours to blend well. Roll out your fondant to a minimum length of 50cm.



STEP 36 Take some left over – dried fondant and place in a mixer.



STEP 37 Mix well to get both larger and smaller pieces. How it should look.



STEP 38 Place the mixed fondant onto the sheet you just rolled out.



STEP 39 Now we are going to use rolling pin number 24 from Prop Options.



STEP 40 Use the rolling pin – make sure you press hard to get the texture – at the bottom of the sheet as well as on the top of the sheet.



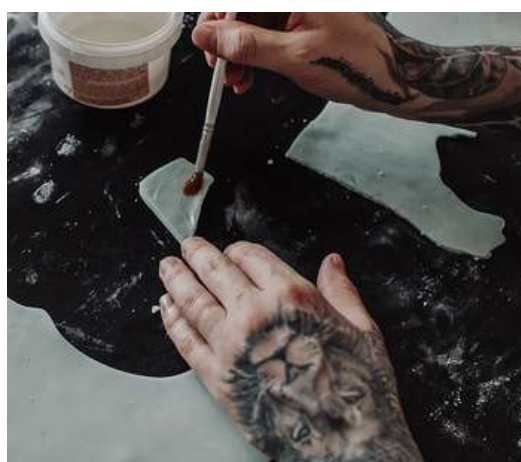
STEP 41 How it should look.



STEP 42 Cut in the middle of the sheet, between where the rolling pin was used, to get two pieces. But don't move any of the pieces.



STEP 43 Now, cut any shape you'd like to have on the side of your cake. I cut out the county where I live – since this cake is a symbol of that.



STEP 44 If needed, cut the piece meant for the top one more time to use on the top tier. BUT make sure the middle tier is fully covered from bottom to top if you do this. Then you turn them up side down and apply cake gel to the back side.



STEP 45 Apply the shapes to the right side of the cake (from the front). ONLY on the tiers that do not have a stencil.



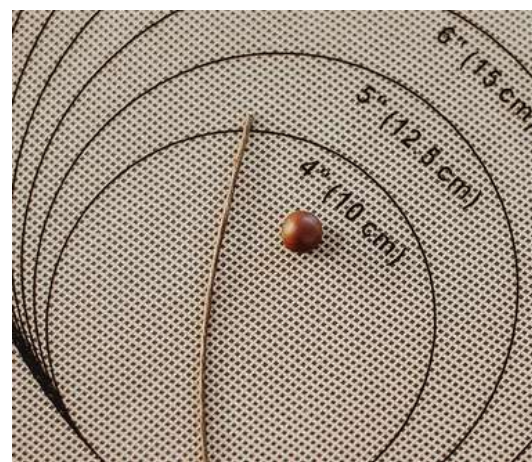
STEP 46 Apply cake gel to any edges of the shape – here we will be applying a thinner rolled out string of Pasta Cover.



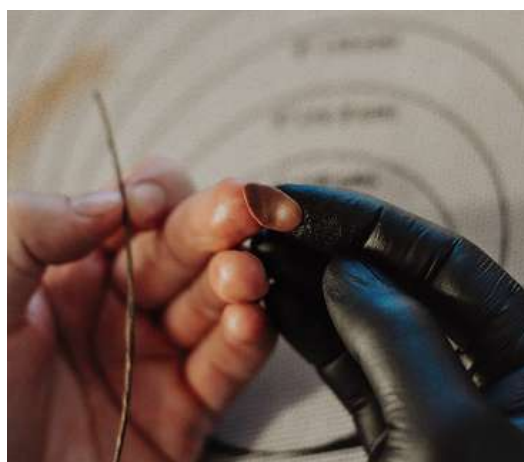
STEP 47 Roll out thin Pasta Cover and fix to the edge of the shape.



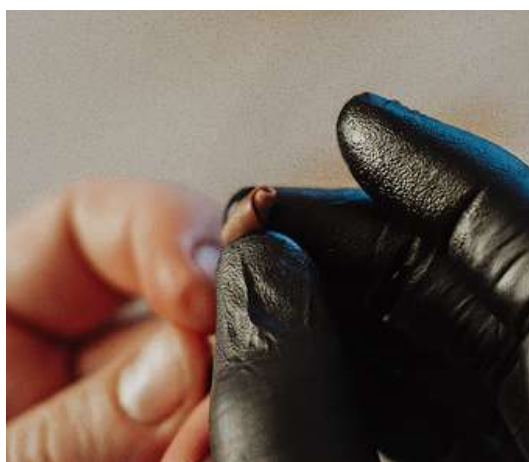
STEP 48 Now it's time to start making the décor. And first we start with the pine cones using Pasta Model. Start by mixing brown with a tiny bit of red into your paste.



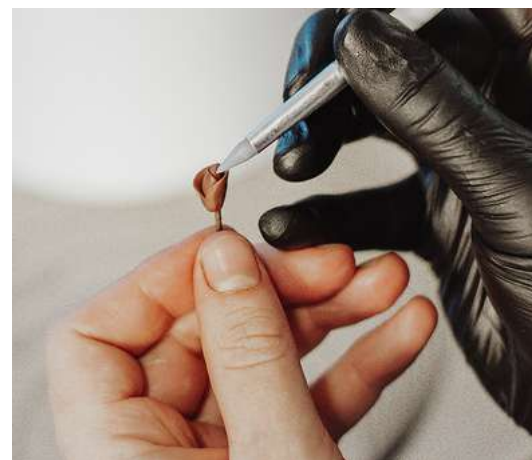
STEP 49 Then, cut a wire (brown or covered in brown floral tape). Approximately 15 cm long. Make a small – and I mean small, ball out of the coloured Pasta Model.



STEP 50 Flatten with your fingers or use the mat as help.



STEP 51 Roll it around the top of the wire – just like you would when making a rose.



STEP 52 Make one more ball, make it flat and place it on one side of the top you just created.



STEP 53 Repeat step 52 a couple of more times, using the same size of Pasta Model.



STEP 54 With a fondant tool – bend the side of some “leaves” just the same way as you would with a flower.



STEP 55 How it should look. Remember though – Nature is imperfect so I like to work with different sizes to get that variety of forms and sizes.



STEP 56 Now – make the “leaves” just a tiny bit bigger.



STEP 57 Repeat step 56 a couple of times, then go a bit smaller again and finish it off with the fondant tool. Just like step 54. Make as many as you'd like on your cake – and some extras in case of disaster. Set aside to dry for some time while working on the next steps.



STEP 58 Time for conifers. Colour Pasta Model with green and a dash of brown followed by creating thin strings like shown at the photo. Make them unsymmetric, it's supposed to mimic a living thing. Make as many as you'd like and keep in mind every group of them will be 3-5 pieces. On my cake I have a total of 33 strings grouped up together. **CRUCIAL** for these to fully dry before next step.



STEP 59 Cut a wire at a length of 10cm and cover it in brown floral tape.



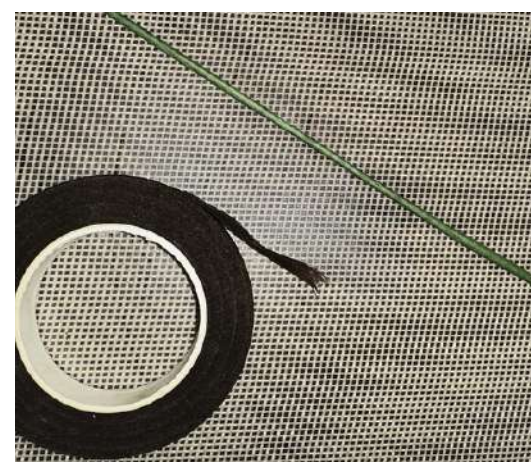
STEP 60 Now, take three of the green strings in different forms and fix them to the wire using floral tape. During this step and the following steps be gentle. These are fragile.



STEP 61 Now we will put a coat of mixed brown and green powder colour on them.



STEP 62 With a soft brush. Brush gently applying the colour mix you just made. But keep the floral tape brown since conifers are brown at the bottom. Repeat until all your strings are tied up with different amount in some of the groups. Because remember... nature isn't perfect and symmetric.



STEP 63 Move on to the main stems. (My cake has three). Cover a thicker wire that can hold some weight in brown floral tape.



STEP 64 Lay the conifers flat next to the wire to get a picture of what you'd like to create.



STEP 65 Using brown floral tape – attach the thin stem from the conifers to the main stem. Set aside – preferably standing up in a dummy cake to not damage the fragile conifers.



STEP 66 Moving on to the last step of the pine cones. Mixing red and brown powder colour – gently brush it on to the pine cones to get a more matte finish.



STEP 67 Repeat step 64 – but with the pine cones together with the main stems you already attached the coniferous to. It should look as shown above. I made all three of my main stems different heights and shaped them different ways to give the cake some depth and keeping it more living.



STEP 68 Next and final steps are isomalt morning dew and ice spikes. Put Saracino isomalt in a heat safe bowl and put in the microwave on 30 sec intervals. We want the isomalt fully melted but still clear as water. So not going for too long is crucial.



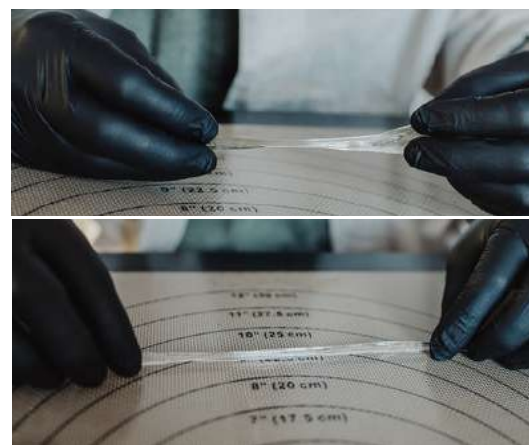
STEP 69 For the morning dew we need a skewer, baking paper and melted isomalt.



STEP 70 Dip the skewer in the isomalt and carefully make tiny dots in different sizes on the baking paper. That's it – you are done with this step!



STEP 71 Now, for creating the ice spikes. Add water according to the instructions on the isomalt package to your isomalt. Stir gently to not add any more air to the mix. Some air is okay since that's how it is on real ice spikes. But not more than necessary. Let the isomalt cool for a while in the bowl (around 20 mins) and then pour it on to a sheet of baking paper. Let it get even in temperature through the whole piece of isomalt. It will feel to hard but that's no problem. That's what we want.



STEP 72 Gently, from one corner of the isomalt – pull out a string with a length of 10cm and with a diameter of 2mm. Continue from the same place when making the next ice spike and the next and the next. You got it!



STEP 73 How it should look after the pull.



STEP 74 Now, form an ice spike. Good to know here is that if it's too heavy it will keep getting longer once on the cake. So don't make it too thick or too long. This isn't something to stress about. Just keep an eye on it once attached to the cake and correct it if you see it's getting longer during the hardening time.



STEP 75 We will place the first two to three ice spikes in the fluted separator from Prop Options. Put the ice spike through the hole and attach the top to the front of the hole – as shown in the next step.



STEP 76 Now it should look like this!



STEP 77 By pulling the top part forward – you will secure the top part and your first ice spikes are attached.



STEP 78 Now it should look like this from the front!



STEP 79 Moving on to attaching the ice spikes to the main stems. As shown above, you just roll the top one time around the stem. Now it's secure and all you have to do is check so that the ice spike isn't too heavy or lying on a pine cone or conifer and are going straight down.



STEP 80 Time to add the morning dew you made onto the pine cones. By using a tiny bit of cake gel, attach the morning dew to the up facing side of the pine cones. And make sure you add a few, preferably in different sizes on each pine cone. And remember – they should face upwards. Otherwise they would fall off if they were real.



STEP 81 Now your stems should look like this! And you are done!! My cake is placed on a Prop Options acrylic cake board 30cm diameter on a clear acrylic cake stand, also from Prop Options. I had a blast making this cake and I hope that it gets your creative mind going!

STEP INSIDE MARCUS' CREATIONS



Vintage cake from the ice:
photo by [@kirastorytelling](#)

Winter cake from the ice:
photo by [@kirastorytelling](#)

Halloween cake: photo by
[@carolinedahlen](#)

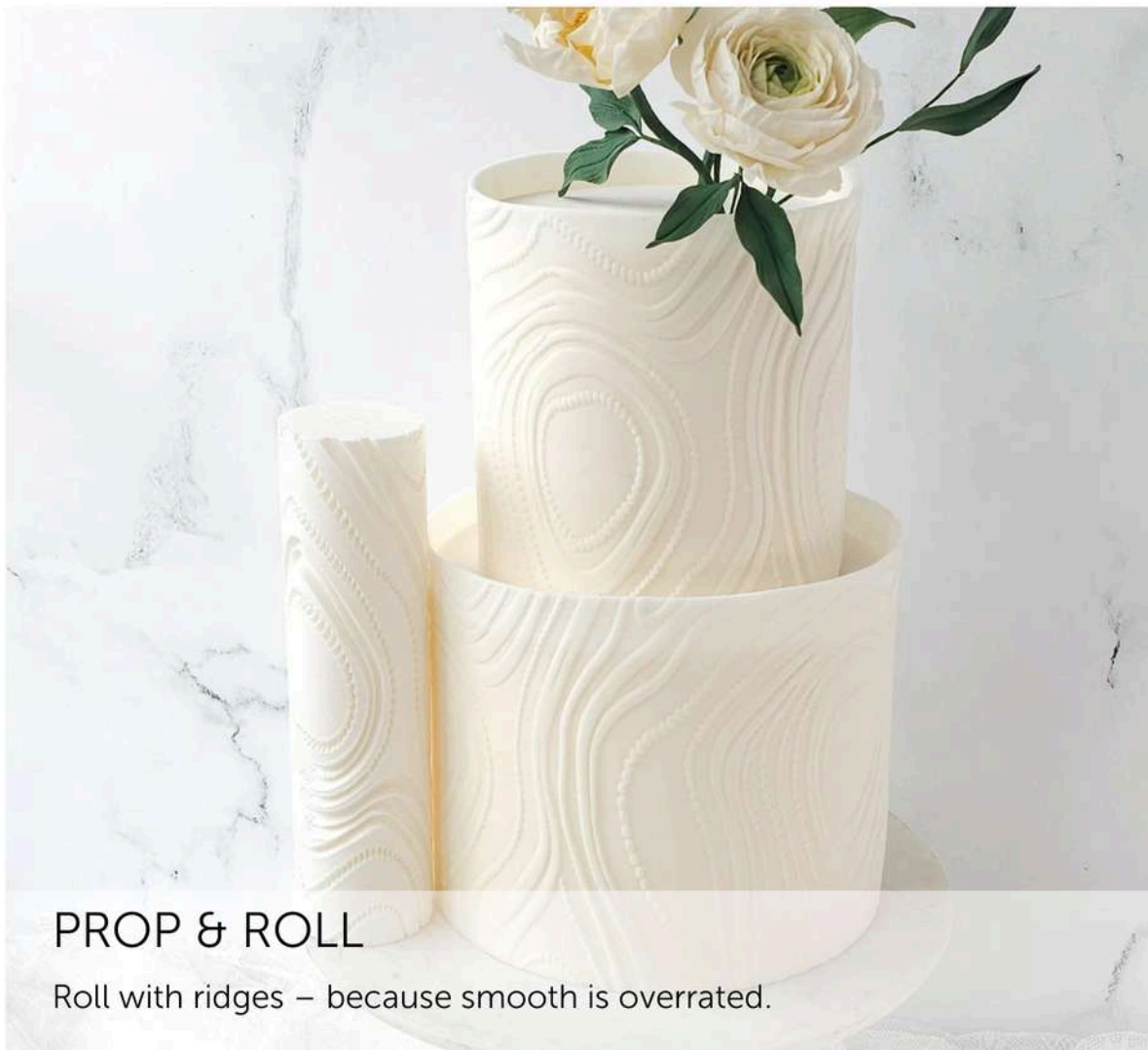
Haute couture cake: photo by
[@fotografcarolinesolberg](#)

Cake with floating leaves:
photo by
[@fotografjeanettetdahlstrom](#)

Draped cake with Isomalt
leaves: photo by
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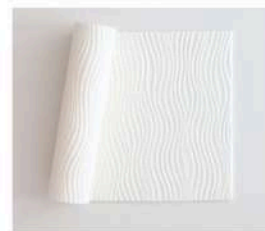
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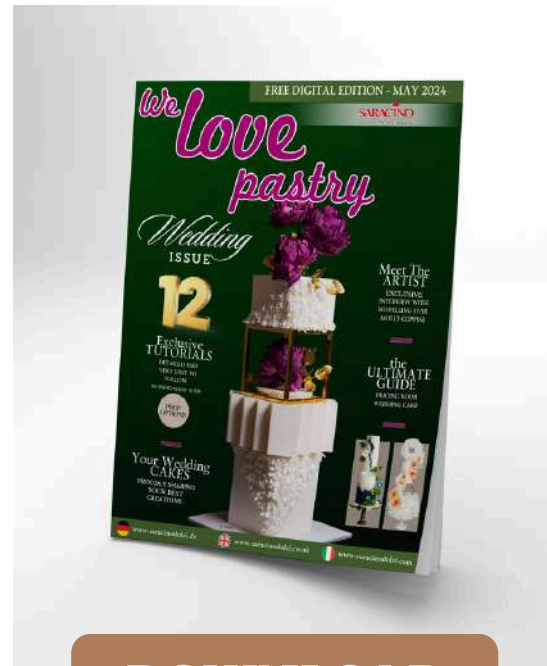
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Previous Wedding Issues



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Ophelia

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ESPER LANE CAKE SCHOOL

ABOUT
me

hey

Esper Lane is a cake studio and bake school run by Suzanne Esper and Laura Lane. Between us, we've got over 30 years of cake experience and a whole lot of love for creating,

teaching, and sharing what we know. We're both award-winning cake artists in our own right (Suzanne Esper Cake School and Love Laura Lane Cakes) but more than anything, we care about good technique, thoughtful design, and helping others feel confident in their cake journey.

Esper Lane Bake School is all about learning in a supportive, down-to-earth way — no pressure, no perfection, just solid skills and creativity. Winning Baker of the Year at Cake International 2025 was an amazing moment for us and a lovely reminder of how lucky we are to do what we love with such a great community.



Click to follow:



Ophelia – About the project

This four-tier cake was inspired by a modern love story and brought to life through sugarcraft, colour, and florals.

The design takes its cue from Taylor Swift's engagement to Travis Kelce, imagined as a proposal set in a floral garden. We were also influenced by the Ophelia aesthetic from her visuals, where she appears within a watercolour-style painting surrounded by soft florals and movement. Ophelia is a song she penned for her love for Travis.

That idea is translated into cake form with printed watercolour imagery wrapping the tiers, a deep navy base to ground the design, and handmade Rugosa roses to add texture and a natural, garden feel. The finished cake is romantic but modern — our take on what Taylor Swift's engagement cake might look like.

This tutorial walks you through creating a four-tier dummy cake featuring jewel tones, textured fondant, beautiful edible printed cake paper and handmade wired Rugosa roses.

What You NEED

INGREDIENTS

- Saracino Pasta Cover (white)
- Saracino Pasta Bouquet (for sugar flowers)
- Saracino Cake Paper
- Piping gel
- Cornflour (for dusting)
- Vegetable shortening (Trex) or water (for attaching paste)
- Suzanne Esper Petal Dusts: gardenia, white, ochre, french Mustard
- Gel Colours: midnight (navy), imperial gold (metallic)
- Edible image (watercolour repeat pattern)
- Edible printer or pre-printed cake paper
- Image used in this project: from Suzanne Esper

EQUIPMENT

- Rolling pin or pasta machine
- Ganache plates to help with moving and covering tiers
- Fondant smoothers
- Flexible acetate smoothers
- Dough scraper / paste lifter
- Ruler
- Craft knife / scalpel
- Self-healing cutting mat
- Textured rolling pin: Andrea Lace by Suzanne Esper
- Sponges (for colouring tiers)
- Paintbrushes (small & medium)
- Dusting brushes
- Cel pin
- Plastic wallet / poly pocket
- Foam pad
- Ball tool
- Spoon formers (Suzanne Esper)
- Half-sphere formers (CK)
- Rugosa rose cutters (Sugar Delights)
- Rose veiner (Sugar Art Studio)
- 26-gauge white wire
- 18,22,24,26-gauge green wire
- Green floral tape
- White floral tape
- Nylon thread (for stamens)
- Wire cutters



NEW
PACKAGING





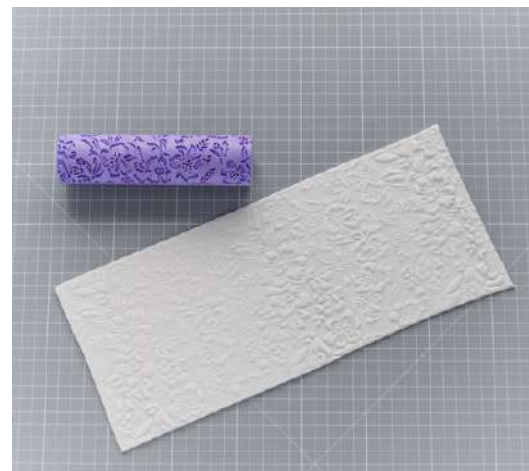
STEP 1 For this project we used Saracino Pasta Cover, Pasta Bouquet flower paste and Cake Paper



STEP 2 Cover four dummy cake tiers using Saracino Pasta Cover and the panel method. The sizes used are:

- 4" round × 6" tall
- 5" round × 6" tall
- 6" round × 6" tall
- 7" round × 8" tall

Ensure all tiers are neatly covered and smoothed.



STEP 3 For the bottom tier, use the Andrea Lace textured rolling pin by Suzanne Esper. Roll fondant Pasta Cover to the desired thickness, height, and length. Apply texture evenly over the surface.



STEP 4 Using midnight (dark blue) gel colour, apply colour with a sponge by dabbing over the textured fondant. Continue sponging to distribute the colour evenly across the entire surface.



STEP 5 Use a small brush to ensure all white areas and recesses are fully covered, achieving a uniform navy finish. Trim panel if needed and attach to dummy cake



STEP 6 Select a watercolour-style repeat pattern image. This one is by Suzanne Esper. Print onto Saracino Cake Paper using an edible printer or purchase a ready made design. You may need two prints per tier depending on cake size.



STEP 7 Trim the printed cake paper to the required height and length. Join sections if needed to wrap fully around each tier.



STEP 8 Apply piping gel to the back edges of the printed image. Wrap around the tier, ensuring neat joins. Full surface coverage is not required - edges are sufficient.



STEP 9 Roll Saracino Pasta Bouquet to approx. 1mm thickness. Using Rugosa rose cutters (Sugar Delights), cut:

- 6-7 small petals
- 6-7 large petals per flower

Dust with cornflour to prevent sticking.



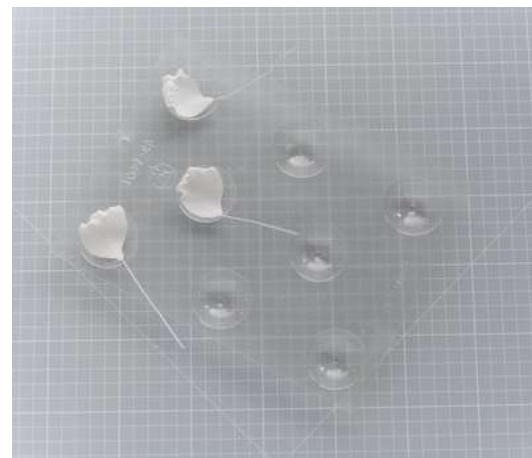
STEP 10 Place petals between plastic wallet sheets. Using a cel pin, gently thin the edges. Cut 12–14 pieces of 26-gauge wire, cut into thirds.



STEP 11 Create a small paste 'twiddle' on the end of each wire. Attach to the back of petals. Vein using the David Austin veiner by Sugar Art Studio.



STEP 12 Thin petal tips using a ball tool on a foam pad. Create a ruffled edge, using a ball tool with a cupping motion. Dry large petals on Suzanne Esper spoon flower formers.



STEP 13 Place smaller petals into CK half-sphere formers. Cup petals inward to shape the flower centre.



STEP 14 Once petals have dried fully, dust petals using Suzanne Esper petal dusts (Gardenia & White). Apply colour from the base upward, keeping edges light. Use slightly deeper colour on smaller petals.



STEP 15 Wrap nylon thread around your hand approx. 150 times. Remove carefully and set aside.



STEP 16 Prepare two 26-gauge wires for attachment.



STEP 17 Secure wires at opposite ends of the thread loop. Cut in half to create two "T" shaped stamen units.



STEP 18 Gather threads upward and secure with white floral tape. Trim nylon thread to approx. 0.5cm above the tape.



STEP 19 Mix semolina with Suzanne Esper petal dusts (French Mustard & Ochre). Dip stamen tips into the coloured semolina. Tap off excess. Apply edible glue lightly and re-dip to create a pollen effect.



STEP 20 Once dry, apply flecks of metallic colour to the stamen tips.



STEP 21 Attach a 22-gauge green wire to the stem. Wrap neatly with green floral tape.



STEP 22 Prepare petals for assembly:

- 6–7 small
- 6–7 large
- Adjust quantity for fuller or lighter blooms.



STEP 23 Attach small petals around the stamen in a natural, circular arrangement. Secure with floral tape. Trim wire lengths at varying heights to reduce bulk.



STEP 24 Repeat with large petals, maintaining a loose, natural form.



STEP 25 Debulk and tape the full stem neatly. Gently bend the flower head for a natural finish.



STEP 26 Stack all four dummy tiers:

- Navy textured base tier
- Three printed cake paper tiers
- Use clear Prop Options separators and stand.
- Use Royal Icing or melted white chocolate to secure together



STEP 27 Arrange sugar flowers, wafer paper flowers, foliage, or a mix. Secure flowers to the dummy tiers using covered bent wires. For edible cakes, use food-safe flower picks or posy picks. Your assembled cake is complete. We hope you've enjoyed creating this project and can't wait to see your finished versions!

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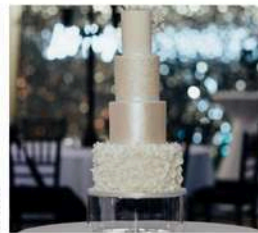
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PITCHING YOUR WEDDING CAKES WITH CONFIDENCE: SMALL DETAILS THAT MAKE A BIG DIFFERENCE

by Cristina Arévalo



Hello, my sweet friends.

If there's one thing I've learned after years in the cake industry, it's this: wedding cakes aren't just about flavours, tiers, or sugar flowers. They're about emotions, expectations, and trust.

When a couple sits across from you, they're not only choosing a cake, they're choosing you to make a landmark, a centerpiece for their celebration. They could have been asking themselves,

“Do I trust this person with a cake for one of the most important days of my life?”

And the key to them saying “ I Do” is to pitch your ideas with confidence, preparation, and include thoughtful details, which would make all the difference.

CONFIDENCE STARTS BEFORE THE MEETING

Confidence doesn't magically appear when the couple walks in; it has to be built before the consultation even begins.

Knowing your cake style, pricing, and process allows you to show up calm and professional. When you have clear packages, tasting structures, contracts, and boundaries, you don't second-guess yourself, and couples feel that energy immediately.

Many times, the difference between a yes and a no from your customers can come from the way you presented your ideas and how clear the message was.

Pitching your wedding requires more than confidence; it needs to be clear and tailored to the couple sitting in front of you.

Speak about your work with pride. Explain why you recommend certain designs or flavours. Share your experience calmly and honestly. When something isn't realistic for their budget or timeline, say so kindly and confidently.

Confidence doesn't mean saying yes to everything. It means knowing when to guide and when to protect both the client and yourself.



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LET ME SHARE WITH YOU SOME TIPS FOR PITCHING YOUR WEDDING CAKES WITH CONFIDENCE

(Without sounding salesy or rehearsed)

- **Lead with listening.** Ask questions before showing designs.
- **Speak in “we,” not “I.”** Position yourself as part of their team.
- **Explain your recommendations.** Couples trust your expertise when they understand the why.
- **Own your prices.** Confidence in pricing builds confidence in your brand.
- **Guide, don’t overwhelm.** Too many options can create doubt.
- **Be honest early.** If something isn’t realistic, explain it kindly and clearly.
- **Pause and breathe.** Silence is okay; it often leads to decisions.

AND REMEMBER

You don’t need to have all the answers; it’s about calmly guiding the conversation. The key is that preparation turns nerves into confidence, and confidence builds trust.





UNDERSTAND THE COUPLE

(Not Just the Cake)

One of the biggest mistakes cake artists make is jumping straight into design. Instead, start with listening. Who are they, what is their story, likes, tastes? Remember that for your clients, this cake is not about eating dessert; it's about an experience, it is about the creation of a memory for them and their guests.

Ask about their story, their wedding vision, and what matters most to them. Sometimes, couple don't even know how to describe what they want. They're overwhelmed by spending months looking at ideas on Pinterest, listening to everyone's opinions, and budgeting all the aspects of their special day.

Your role is to guide, not overwhelm. When couples feel heard, they relax. And relaxed couples are much more confident in saying "yes."

Confidence also means being clear. Clear about your role, your knowledge and vision about your business, prices, and expertise, but also clarity on your message to the couple.

Make sure you manage to set clear delivery times, clear setup rules, and clear policies. Couples feel safer when they know what to expect, and let's be honest, when expectations are managed early, problems are avoided later.

A smooth, professional experience will always be remembered long after the cake is gone.

GOING THE EXTRA MILE: THE LITTLE DETAILS THAT MATTER

This is where the magic happens. Who doesn't want to feel special, and even so on their wedding day.

Again, this is the day they have been dreaming of for a long time, so making it extra special for them will assure you many things: great feedback, recommendations, and the overall satisfaction of a job well done.

Small touches like a follow-up email after the tasting, a printed flavour guide, a timeline reminder, or even a thoughtful handwritten note make couples feel cared for. Clear communication, timely replies, and gentle reassurance go a long way during a stressful planning season.

These details don't require more time, just better systems and intention.



LITTLE DETAILS THAT MAKE A BIG DIFFERENCE FOR COUPLES

(The things they remember long after the cake is gone)

A follow-up email thanking them for the consultation

- A simple tasting recap with selected flavors and next steps
- A printed or digital timeline of what happens next
- Clear communication during quiet planning months
- A final confirmation message before the wedding week
- Thoughtful packaging for leftover cake samples
- A calm, professional presence on delivery day
- A quick check-in message after the wedding

SOME FINAL THOUGHTS...

Pitching your wedding cakes with confidence isn't about being perfect; it's about being prepared, organized, and human.

When your business systems support you, you can focus on what really matters: creativity, connection, and creating unforgettable experiences.

Confidence grows when your business is organized, your process is clear, and your systems support you. When you remove uncertainty from your side, couples feel safe choosing you.

Because at the end of the day, couples don't just remember the cake...

They remember how you made them feel.

So my sweet wedding cake maker, make sure any wedding cake experience is not only a great one for your couple but for you as well.

PS: Here is a little something to help you be more confident when pitching your work to future clients.

WEDDING CONSULTATION CONFIDENCE CHECKLIST

(Your calm-before-the-meeting lifesaver)

Before you sit down with a couple, make sure you've covered these basics:

Your pricing structure is clear and up to date

You know your minimum order and availability

Your portfolio reflects the style you want to sell

Flavor options and serving sizes are prepared

Your process is clearly defined (from booking to delivery)

Contracts, deposits, and timelines are ready to explain

You feel confident saying yes and saying no



And as always
STAY SAFE AND STAY CREATIVE!

Cristina xx

The Poetry of White



OXANA WAGNER

ABOUT
me

hey

My name is Oxana Wagner, and I am a freelance couture cake artist based in Germany, specialising in multi-tier wedding cakes and unconventional structural designs.

In my work, I combine sculptural form, architectural thinking and delicate sugar floristry to create edible pieces that go beyond traditional cake design. I see each creation as an artistic composition — where balance, texture, proportion and movement play just as important a role as flavour. My inspiration comes from fashion, contemporary art and design, and I am constantly searching for new visual languages that allow me to develop distinctive and original concepts.

Since 2017, I have been deeply dedicated to cake design and edible floristry. Over the years, I have refined my techniques and developed a signature style that merges couture aesthetics with technical precision. My focus lies in pushing structural boundaries while maintaining elegance and harmony in every detail.

Alongside my artistic work, I conduct international masterclasses, where I share my approach to modern cake construction, sculptural design and sugar floristry with students around the world. I am also honoured to serve as a judge within the international cake art scene, supporting and evaluating emerging talent while contributing to the growth of our creative community.

For me, cake is more than a dessert — it is a medium for artistic expression. Each project is an opportunity to transform inspiration into an edible work of art.



Click to follow:



The Poetry of White – About the project

The Poetry of White unfolds as a quiet love poem expressed through form, light and structure.

Openwork, sculptural surfaces play with transparency and shadow, giving the composition a floating lightness.

Floral elements grow organically from the structure, uniting architecture and nature in a timeless, poetic wedding cake.

What You NEED

INGREDIENTS

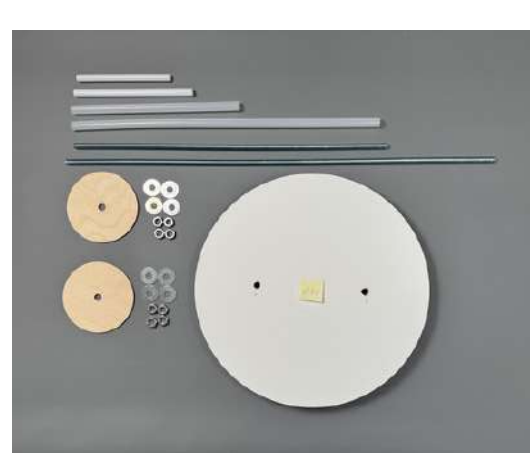
- Saracino Pasta Bouquet
- Saracino Flower Paste by Arati Mirji
- Saracino Pasta Cover white
- White chocolate melts
- CMC
- Edible ice spray
- Vodka
- Light purple powder colour

EQUIPMENT

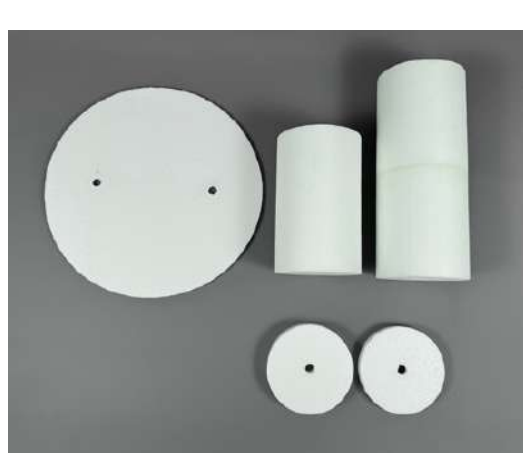
- Cake dummy Ø 12cm × h 15cm
- Cake dummy Ø 12cm × h 30cm
- 4 × cake dummy Ø 15cm × h 20cm
- Floral wire gauge 28, 22, 18, 20 (50cm)
- 2 × threaded rods M10 (72 cm, 58cm)
- Styrofoam discs Ø 28cm × h 1cm
- 2 × styrofoam discs Ø 12cm × h 1cm
- Cake board Ø 38cm × 2cm
- 2 × cake spacer boards Ø 12cm (center hole Ø 10 mm)
- Metal washers
- Metal nuts M10
- Floral tape
- Circle metal cutters (various sizes)
- Metal petal cutters
- Petal molds
- Flower shaping board
- Small rolling pin
- Foam pad
- Long ruler
- Craft knife
- Brush
- Adjustable pliers
- Masking tape
- Double-sided tape
- Scissors (flower scissors)
- Pliers
- Edible ice spray
- Paper approx. 40 × 70 cm



NEW
COLOURS
now available to buy



STEP 1 Materials required; Round cake board, Ø 38cm, thickness approx. 2cm
 2 × threaded rods M10 (lengths approx. 72cm and 58cm). Plastic tube Ø approx. 10mm (lengths approx. 52cm and 28cm), 2 × cake spacer boards, Ø 12cm, with center hole Ø 10mm, 3mm thick, 8 × metal washers, 8 × M10 nuts



STEP 2 Styrofoam discs:
 Ø 28cm × height 1cm
 2 × Ø 12cm × height 1cm
 Cake dummies:
 Ø 12cm × height 15cm
 Ø 12cm × height 30cm



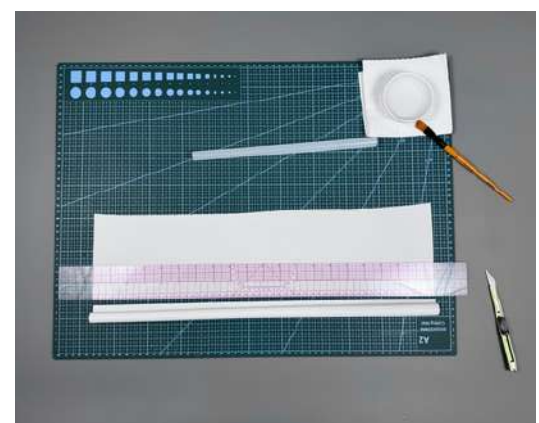
STEP 3 On one side of the dummy, cut a central recess so that the nut and washer can be countersunk.



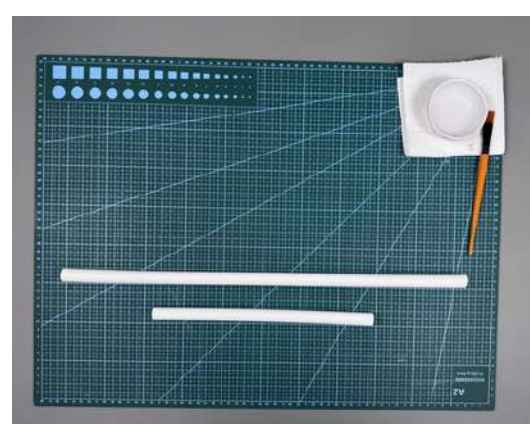
STEP 4 To cover the tiers and spacer tiers with fondant, I use Saracino Pasta Cover.



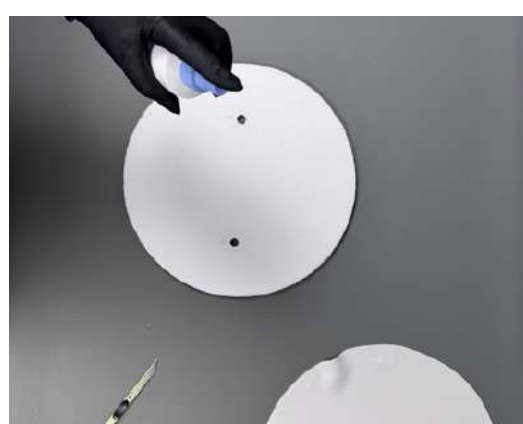
STEP 5 Roll out the paste to a thickness of 1mm. Brush the edge with vodka, place the plastic tube on top and roll the paste around the tube.



STEP 6 Trim the edge neatly along the entire length. Then roll the tube several times over the table so that the fondant is evenly distributed around the tube.



STEP 7 Repeat the process with the second tube and allow both tubes to dry completely.



STEP 8 Spray the styrofoam disc (Ø 28 cm) with vodka, place the rolled fondant on top, smooth it with a smoother and fold the excess edge towards the centre.



STEP 9 Turn the disc over, brush the edge with vodka and press the fondant sideways against the dummy.



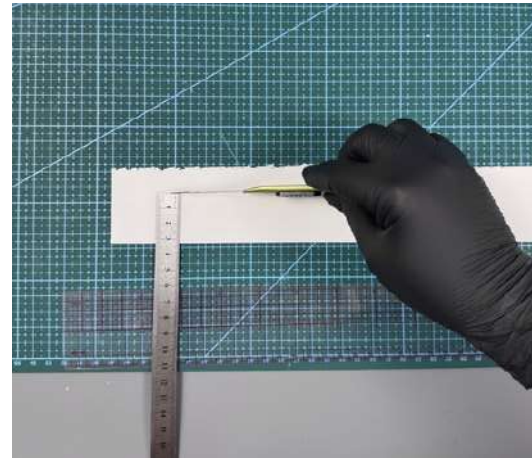
STEP 10 Trim off the excess edge with a sharp knife.



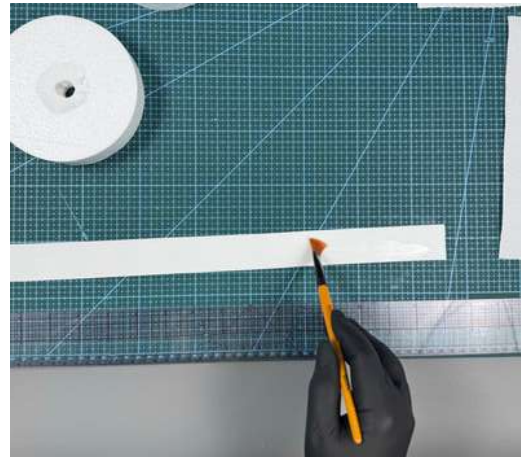
STEP 11 Cut the fondant to the correct diameter, allowing approx. 1cm overhang. Brush the cake disc with vodka, place the fondant on top and smooth with a smoother.



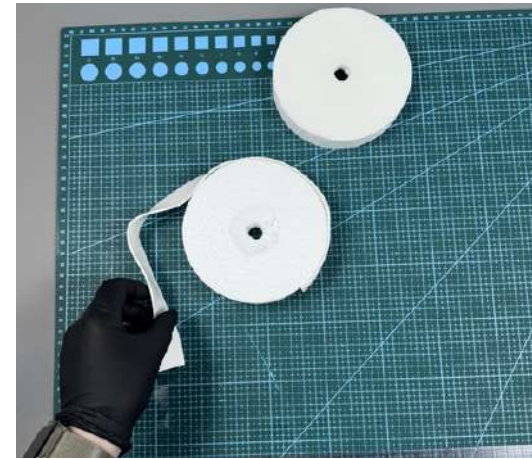
STEP 12 Trim the excess edge precisely with a sharp knife.



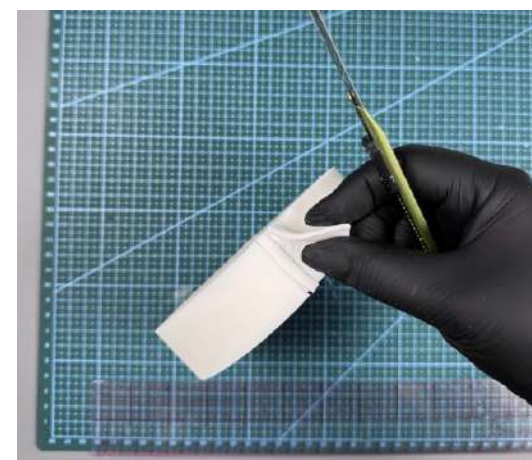
STEP 13 Measure the exact height of the disc with the fondant lid and roll out and cut a matching fondant strip to the correct height.



STEP 14 Brush the side strip with vodka.



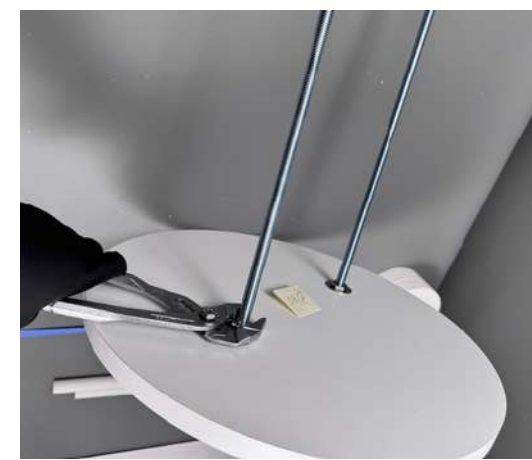
STEP 15 Apply the fondant strip to the side of the disc, wrap it around and allow the ends to overlap.



STEP 16 Cut through the overlapping fondant ends with a sharp knife. Open the seam, remove the excess fondant and join the edges neatly together.



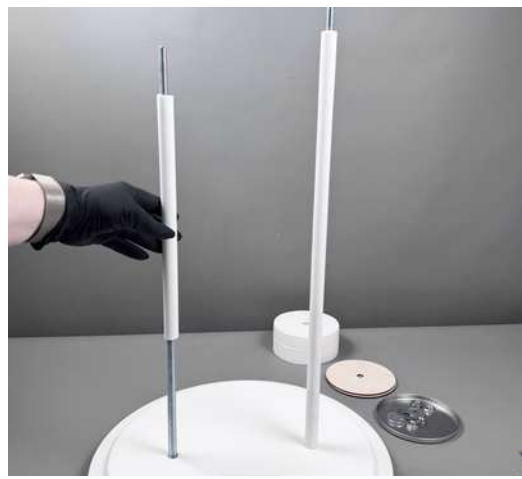
STEP 17 Next, connect the cake board with two threaded rods. Place a washer and a nut on the top side, insert the threaded rods through the two holes in the board, then place a washer and a nut on the underside.



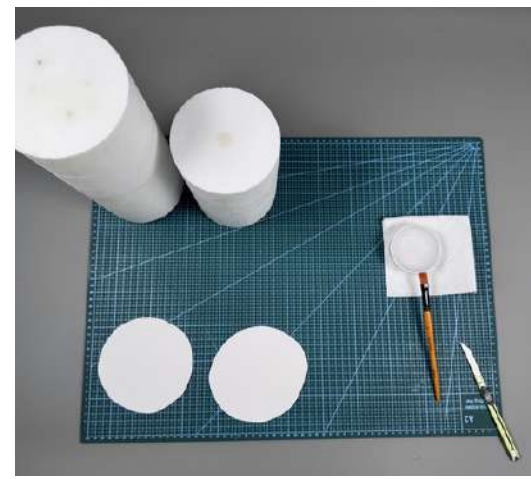
STEP 18 Tighten the nuts very firmly from both sides using a wrench suitable for M10.



STEP 19 Slide the fully dried disc (Ø 28cm) over the two threaded rods and secure it firmly to the lower cake board using double-sided tape.



STEP 20 Slide the fully dried, fondant-covered plastic tubes onto the threaded rods, making sure that the longer tube is placed on the longer rod and the shorter tube on the shorter rod.



STEP 21 Roll out and cut two pieces of fondant to match the diameter of the dummies and place them on top of the dummies.



STEP 22 Align the edge neatly and trim with a sharp knife.



STEP 23 Measure the height of the dummy. Be sure to take into account that a cake board is placed underneath the dummy and must be included in the total height.



STEP 24 Cut the fondant to the exact height and allow it to rest for approximately ten minutes.



STEP 25 Hold the fondant from both sides and lean it against the dummy. Before doing so, make sure the dummy is sprayed with vodka on all sides.



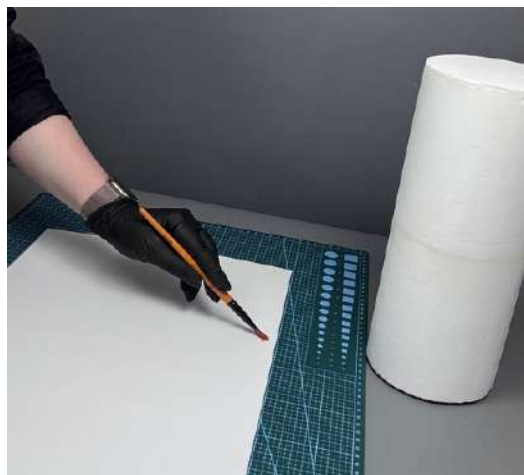
STEP 26 Overlap the fondant sides.



STEP 27 Place a ruler against the side and cut straight from top to bottom with a sharp knife.



STEP 28 Open the cut edge, remove the excess fondant, then close and smooth using a pouch filled with cornflour.



STEP 29 For the prepared dummy (30cm high), standing on a cake board and covered on top with a fondant lid, measure the height including the board correctly. Then moisten the upper edge of the cut fondant piece along the entire length with vodka, approx. 2cm wide.



STEP 30 Spray the dummy thoroughly with vodka on all sides.



STEP 31 After resting for about ten minutes, apply the prepared Pasta Cover piece directly to the side of the dummy and wrap it around.



STEP 32 Overlap the fondant, place a ruler against it and cut through the entire height with a sharp knife. Remove the excess fondant, moisten the edge with a brush and join firmly. Smooth with a pouch filled with cornflour.



STEP 33 Place the fondant-covered styrofoam discs (cake spacers) onto the two threaded rods.



STEP 34 Place a nut onto the threaded rod and tighten it firmly up to the plastic tube, then place the washer on top.



STEP 35 Place the cake board onto the threaded rods, then add a washer and a nut to each rod and tighten very firmly using a wrench suitable for M10.



STEP 36 Apply melted chocolate melts (chocolate coating) to the styrofoam spacer and glue it to the underside of the cake board.



STEP 37 Apply masking tape to the threaded rod and wrap it around two to three times at one point. This prevents the plastic tube from moving back and forth.



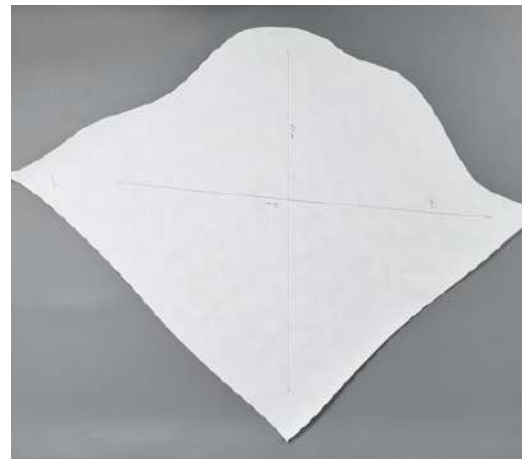
STEP 38 Place a plastic cake dowel onto the threaded rod to insulate the metal.



STEP 39 Apply melted chocolate melts or icing to the cake board and place the cake on top.



STEP 40 The construction is now ready for decorating.



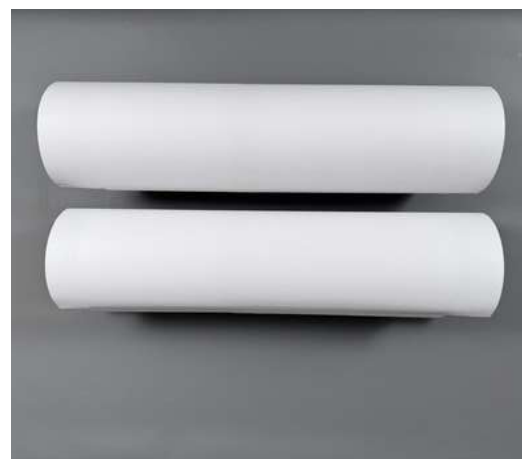
STEP 41 From rolled-out gift wrapping paper, cut out a pattern piece. This serves as a template for a decorative sail. The size of the template is approx. 65 × 86cm and is intended for the small cake.



STEP 42 This sail is intended for the larger cake with a height of 30 cm. The template also measures approx. 65 × 86 cm but differs from the previous one because the side that will be attached to the cake is significantly wider. This edge measures approx. 34 cm so that the cake is completely covered by the sail.



STEP 43 Prepare an element on which the cut fondant sails will dry. Fix two dummies together widthwise using a wooden rod and masking tape. Cover the surface with smooth paper to avoid unevenness.



STEP 44 The two rolls have a diameter of 15 cm. With the paper wrapped around them, the total width is approx. 70 cm.



STEP 45 For making the sails, mix Saracino Pasta Cover in a 1:1 ratio with flower paste. Add CMC to provide more stability and to speed up drying.



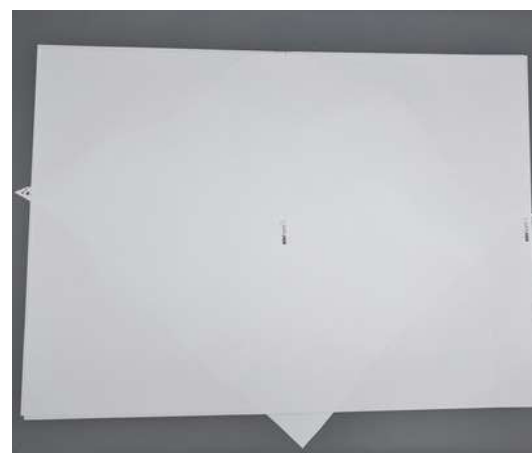
STEP 46 Roll out the mixed fondant, place the cut template on top and cut out the shape accordingly. Make sure to note where the top and bottom are.



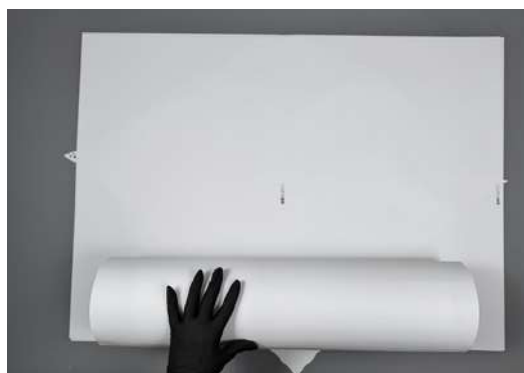
STEP 47 Place the cut fondant sail carefully on a stable, smooth surface that supports the sail during further processing and prevents distortion. Using round metal cutters in various sizes, create a perforated pattern. Place the cutters with varying sizes to create a smooth transition from larger to smaller holes, resulting in an organic, airy look.



STEP 48 This is how the finished perforated fondant sail should look after processing. All cut-out fondant remnants must be completely removed so the perforation pattern is clearly visible. The sail should now be clean, even and free of residue, ready for shaping and drying.



STEP 49 Place a large sheet of paper under the sail. The paper should not be too hard but slightly flexible. Then place another sheet of paper on top so the sail lies between two layers. This supports even and faster drying.



STEP 50 Carefully roll the sail onto the prepared dummy form and secure it with masking tape to maintain the desired shape. Let the sail dry for 1–2 days. Drying time depends on the room's humidity.



STEP 51 Cut the fondant to the exact height and allow it to rest for approximately ten minutes.



STEP 52 For fixing the sail, melted white chocolate melts are required. Ice spray should also be prepared to support fixation.



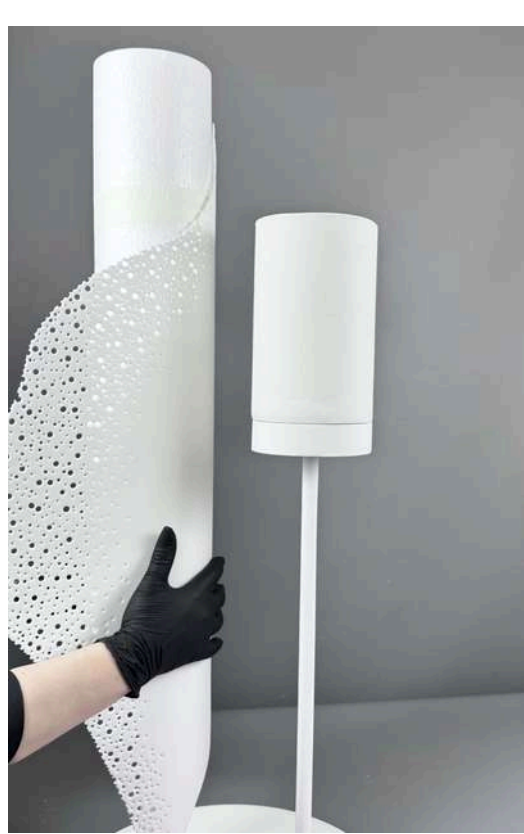
STEP 53 Carefully take one sail in hand, making sure the styrofoam dummy remains inside. Always check which sail is intended for which cake. In this case, it is the sail for the large cake. Pay close attention to top and bottom orientation and the direction of the pattern.



STEP 54 Place the sail with the styrofoam dummy inside on top of the cake and slowly lower it down like an elevator until it reaches the desired position.



STEP 55 Bring the sail into the exact position for fixation. Pay attention to where the strongest curve or distortion is located so the sail is aligned correctly and tension-free.



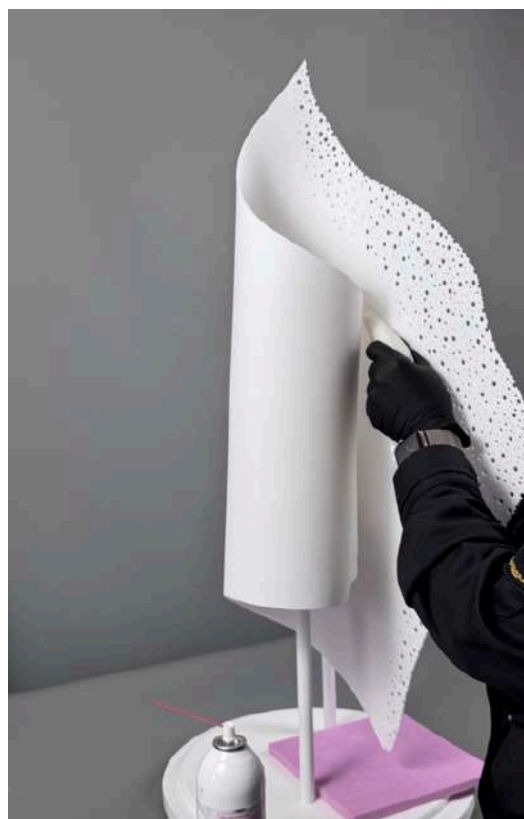
STEP 56 Hold the sail with both hands throughout the process. It is important to wear gloves to prevent stains or fingerprints on the fondant.



STEP 57 The styrofoam dummy can now be carefully removed from the top of the sail.



STEP 58 Determine the final, 100% correct position of the sail and prepare to fix it. Make sure the fondant-covered cake is completely concealed by the sail, with no fondant or cake visible at the top or bottom.



STEP 59 To fix the sail, melt the white chocolate melts and fill them into a piping bag. The mixture should not be too runny. Keep ice spray ready. Slightly open the front of the sail, apply the chocolate melts to one side, fix it, then close the right side.



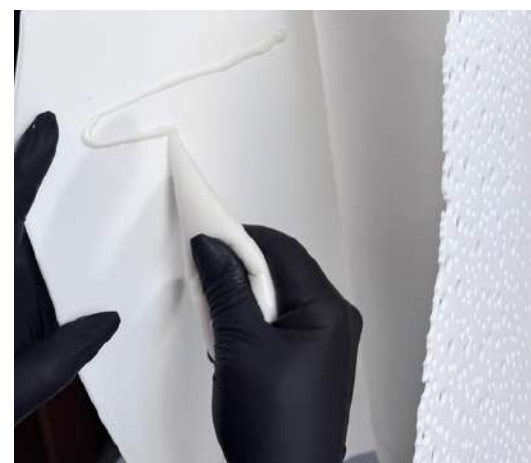
STEP 60 Do not release the sail and immediately cool the fixing point with ice spray after applying the chocolate melts so it sets instantly.



STEP 61 Once the right side is fixed, carefully open the left side of the sail and apply chocolate melts underneath.



STEP 62 Immediately close the side again after applying the chocolate melts and treat it right away with ice spray so the fixation hardens quickly.



STEP 63 Apply the final finishing touches by adding chocolate melts only to the last contact point.



STEP 64 Tuck this fondant area under the adjacent part and allow it to cool completely.



STEP 65 Proceed with the smaller cake. Place the sail with the styrofoam dummy inside on top of the cake and lower it down like an elevator, just as with the first cake.



STEP 66 Make sure the smaller cake and its sail are positioned higher than the larger cake below.



STEP 67 The styrofoam dummy can now be carefully removed from the sail.



STEP 68 Carefully open the sail from the front, fix the contact point with melted chocolate melts and allow it to cool.



STEP 69 Carefully open the other side of the sail, apply chocolate melts underneath and let it cool.



STEP 70 For the final touch, apply chocolate melts precisely to the tip, tuck it neatly under the front area and cool immediately so the fixation is stable.



STEP 71 It is now clearly visible that the decorative elements should be aligned in one line so the overall look appears harmonious. The fondant side is clearly visible from the side, helping to assess correct alignment.



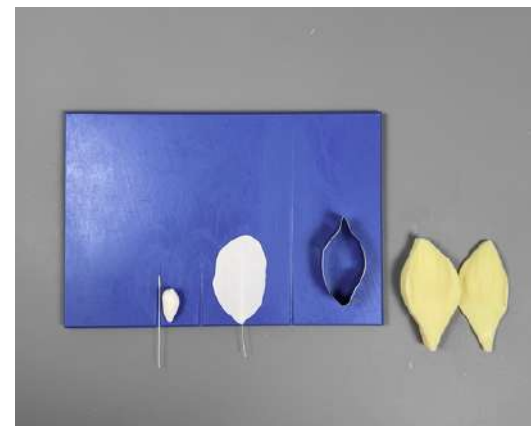
STEP 72 This is how the fully assembled sails should look: correct height, one common plane and clean alignment so the elements appear harmonious and balanced.



STEP 73 Prepare Saracino Flower Paste by Arati Mirji, floral wire No. 20 (length 50cm), No.18, 22 & 28 wires, floral tape, small flower scissors, pliers, flower cutters, leaf cutters, flower moulds, leaf moulds, rolling board, small rolling pin, modelling tool, foam pad for flowers, light purple powder colour.



STEP 74 Take floral wire No. 28 and cut it to a length of approx. 7cm. Shape a small ball of flower paste and twist it onto the tip of the wire. Adjust the length and shape according to the desired leaf size. Place the prepared wire into the groove of the flower board (rolling board) for further processing.



STEP 75 Shape a small piece of flower paste into a teardrop form, place it onto the prepared wire in the groove of the rolling board and carefully roll it out until the paste is very thin and delicate.



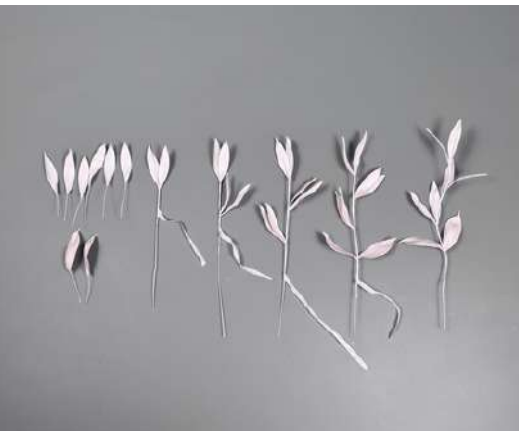
STEP 76 Cut out the leaf using a cutter and remove any excess flower paste. This creates a clean leaf or petal. Place the piece into the leaf mould and model it to achieve the desired structure.



STEP 77 Create a total of 5 large flowers and 5 small flowers. Each flower consists of 7 petals. Large and small flowers differ only in petal size; the number of petals remains the same. Attach the 7 petals one by one onto floral wire No. 20, securing them step by step with white floral tape until the flower is fully assembled.



STEP 78 Once the flower is fully assembled, add 3–4 leaves to each flower. Colour the leaves with light purple powder colour and fix them to the wire using floral tape.



STEP 79 Prepare additional short leafy branches for the composition to be woven into the larger branches later. Each short branch consists of 8 small leaves and 2 slightly larger leaves. Tape the leaves together, then fix again at equal intervals and tape a third time to create three evenly spaced sections.



STEP 80 Prepare three large, long, bushy branches as the main structure. Weave the short branches with 8 small and 2 larger leaves into the long wire base. Alternate two thin branches, followed by a white flower, then the next branches, creating a balanced and harmonious structure.



STEP 81 Repeat this process for all branches. The number of leaves and flowers may vary depending on personal preference, desired density and artistic vision. Each branch can differ slightly to achieve a natural and lively appearance.



STEP 82 For this composition, exactly this number of floral elements was prepared and used. All branches, flowers and leaves are incorporated one-to-one into the final design, resulting in a light, balanced and harmonious overall look.



STEP 83 Begin the final decoration. Arrange the prepared elements loosely, consciously focusing on lightness and airiness.



STEP 84 Start from the bottom. Position the prepared floral branch, trim it to the correct length using pliers and gradually insert it into the styrofoam base beneath the cake, one element at a time, until the desired placement is achieved.



STEP 85 Between leafy branches and floral elements, add larger flowers. Place them neither too low nor too deep, keeping the lower section light and delicate. The finish should remain soft and airy, avoiding visual heaviness.



STEP 86 As the final decorative element, add a finishing branch arrangement that brings additional height and lightness to the composition and fills the upper area harmoniously. Use a slightly fuller prepared branch and enhance it with an additional white flower, creating movement without overloading the design.



STEP 87 The cake is fully assembled and decorated. All elements are harmoniously balanced, forming a light, flowing composition with a clear line and elegant height.



OXANA WAGNER

Q *Your style is very distinctive. How would you describe your work in your own words.*

My style is a dialogue between fashion, contemporary art, and sugar. I don't see cakes as decoration, but as sculptural objects. I work a lot with structure, balance, and emotion, and I like when a piece feels strong and fragile at the same time.

Q *Do you remember when you first realised that cake could be more than decoration and become a form of artistic expression for you?*

Yes. That moment came when I stopped thinking about how a cake should look and started asking what it could express. From then on, cake became a medium for personal expression for me.

Q *Your designs often feel inspired by fashion and contemporary art. Where do you usually look for inspiration when starting a new piece?*

My inspiration comes mainly from fashion, architecture, and contemporary art. I focus on silhouettes, construction, movement, and materials rather than on traditional cake references.

Q *When you begin a project, do you start more from a concept or from a visual idea?*

I always start with a concept. First, I need to understand the idea or the feeling I want to convey. The visual form comes afterwards.

Q *Many people are fascinated by the technical side of your work. What is the most challenging part of turning your ideas into real, edible pieces?*

The biggest challenge is turning complex and often fragile ideas into stable, edible pieces while keeping them visually clean. I often work with difficult structures that require a lot of technical thinking.

Q *Looking back, which project felt like a turning point in your career, where you realised your work was evolving into something bigger?*

In 2019, with my first dress cake, I experienced a clear turning point. This project showed me that my work could go beyond classic cake design and move more strongly in the direction of art.





Q *The cake industry is often associated with tradition and celebration. How do you navigate pushing boundaries while still working within that space?*

I try to make people curious and open to new ideas. My goal is to show that celebrations can also be bold and unexpected, and that meaning and expression can play an important role.

Q *Is there a particular theme or idea that you find yourself returning to again and again?*

I often return to the idea of change. I'm interested in how things transform and in the beauty that exists within that process.

Q *Looking back at your journey so far, which project feels especially meaningful to you, and why?*

My first dress cake from 2019 is especially meaningful to me because it was created with complete creative freedom and showed me the direction I wanted to follow.

Q *How do you balance creativity with client expectations when working on commissioned pieces?*

I see it as a guiding process. I try to give clients the confidence to choose something special and step outside their comfort zone, while still respecting their wishes.



Q *How important is experimentation in your creative process, and how do you give yourself space to try new things?*

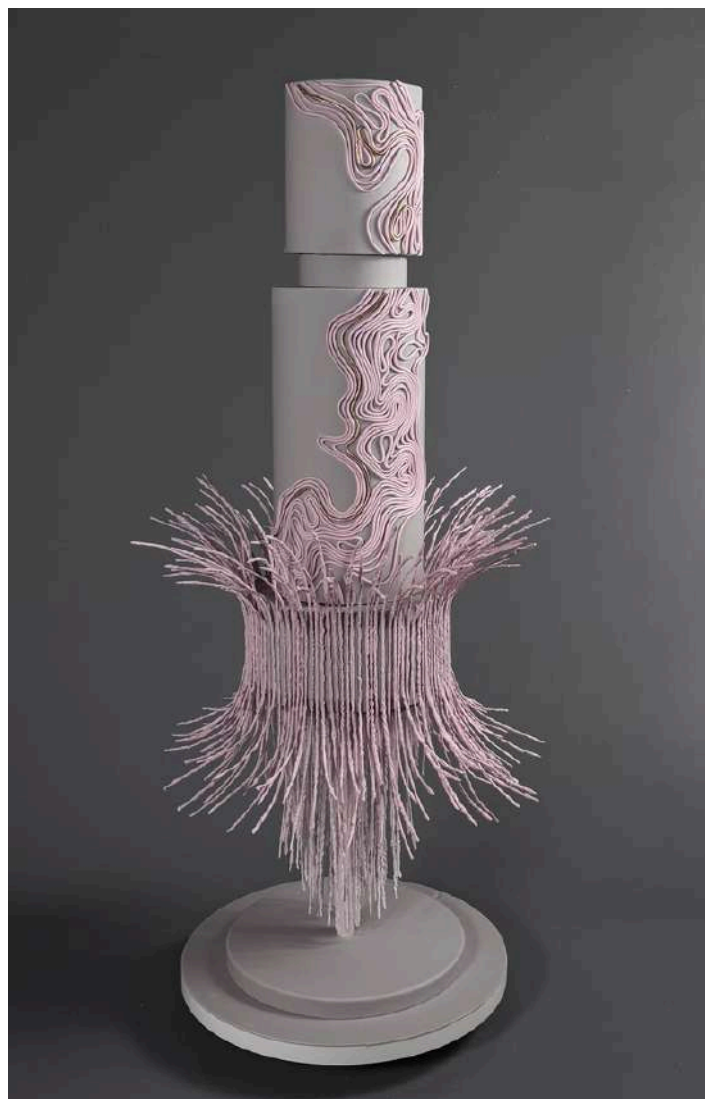
Experimentation is very natural for me. I feel that standing still means missing something, so I'm constantly looking for new challenges and leaving space for new ideas.

Q *You regularly work with Saracino products. Which Saracino products do you use most in your work, and what do you like about them for creating your designs?*

I enjoy working with Saracino pastes such as Pasta Cover, Pasta Model, Pasta Bouquet because they are stable and plastic, which is important for many types of work.

Q *What are you most excited to explore next in your work?*

I'm excited to explore new ideas and to express emotions and concepts even more deeply through my work, continuing to develop the artistic approach.



THE WEDDING EDIT

BROUGHT TO YOU BY

PROP
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SPRING 2026

THE CONSULT & CONCEPT:
FROM MOOD BOARD TO MASTERPIECE



A NOTE FROM PROP OPTIONS: INTRODUCING THE WEDDING EDIT

Welcome to the very first edition of The Wedding Edit!

At Prop Options, our mission has always been to provide the structural canvas that allows your creativity to soar. We believe that a wedding cake is more than just a dessert; it is a centerpiece of architectural beauty and a focal point of the world's most memorable celebrations. That is why we are incredibly proud to present the debut of The Wedding Edit, a new segment within We Love Pastry dedicated to the art, the business, and the engineering brilliance of the modern wedding cake.

Continuing our incredible partnership with Saracino, The Wedding Edit will serve as your quarterly masterclass, with each edition focusing on a key theme associated with the world of weddings! We are thrilled to introduce our resident experts, the iconic mother-daughter duo Rosalind Miller and Yasmine Ziadlourad of Rosalind Miller Cakes, who will be sharing their insights on everything from the psychology of consultations to the physics of grand-scale installations. Alongside our residency, we will bring you exclusive interviews with the world's most exciting cake artists, step-by-step tutorials, and trend forecasting to keep your portfolio at the cutting edge. Whether you are a seasoned professional or just beginning your wedding cake journey, we invite you to dive in, get inspired, and join us in bringing the future of wedding cakes to life.

TEAM PROP OPTIONS

COVER PAGE

Marcus Höjer - MH Cakes

Featuring:

Saracino Gel, Pasta Cover and Pasta Top
Prop Options Acrylic Spacer, Tabi Luxe Dele
Sculpted Tier, and Metallic Gold Stiletto
Pedestal

THE MASTERCLASS PERSPECTIVE.

THE ART OF THE EDIT: FROM MOOD BOARD TO MASTERPIECE

As we move into the delicate bloom of the spring wedding season, we find ourselves entering the most critical phase of the design process: the consultation. For a designer, this is where the alchemy happens. A couple arrives with a collection of inspirations, fabric swatches, and floral dreams, and it is our task to find the thread that weaves these disparate elements into a singular, breathtaking reality.

The Psychology of the Consult

When we first sit down with a couple's mood board we look for commonality. Whether it is a shared colour palette, a specific setting, or an overall stylistic leaning, be it vintage charm or modern minimalism, identifying that core theme is essential. We must get a meaningful discussion going to narrow these ideas down, always keeping the venue in mind. The setting influences the size and proportions; a cake must not only be beautiful, but it should also harmonise with the setting it is displayed in.

Managing expectations can be a big part of the process. We ensure we explain the mechanics of cake design from the very beginning. Large, tiered cakes are heavy, requiring more rigorous internal structures, especially fondant cakes that necessitate a sturdy ganache undercoat. If a client's vision includes elements that don't work together structurally or visually, we guide them by showing why certain cohesive designs succeed. It's about ensuring they feel heard while finding a solution that is both stunning and stable.

Budget, Props, and Clarity on Structural Limitations

The Pinterest-perfect dream often collides with the reality of a budget.



When this happens, the key is transparency. We explain the labour-intensive nature of decorations such as handmade sugar flowers, made petal-by-petal.

To achieve a high-end look on a tighter scale, we can utilise dummy tiers, which can offer a slight discount on the cake itself while still allowing for extra height and therefore more elaborate decoration. Fresh flowers can also be a beautiful and cost-effective alternative to sugar work.

The Expert's Toolkit - The Structural Essentials

"To achieve a flawless, luxury finish, you must first have confidence in your foundation. These are the three non-negotiables in my studio for a successful wedding season."

- **The Foundation:** In my experience, the right fondant is your best insurance policy. Saracino Pasta Cover is perfect for its incredible elasticity and stability. It provides a clean, professional canvas that can support the weight of heavy decorations and ganache undercoating without the risk of tearing or elephant skin, during creation.
- **The Silhouette:** I always look for ways to add an ethereal quality to my designs. Using Prop Options acrylic separators or floating tier stands allows me to introduce negative space into a tall structure. This adds significant perceived value and height without adding the physical "heaviness" of extra cake.
- **The Stability:** Never underestimate the physics of a large cake. For anything over three tiers, I use wide poly dowels paired with a central dowel. I often recommend using a wider dummy base tier. It creates a rock-solid foundation for the entire structure and provides that grand, statuesque look that luxury venues demand.

Protecting Your Intellectual Property

"The consultation is a creative exchange, but it is also a business transaction. Here is how I manage the sketching process to protect my brand and my time."

1. The Consult Sketch: During the initial meeting, I keep it to quick pencil sketches only. This allows us to explore ideas together and visualise the thread of the design without committing a finished piece of art to paper.
2. The Deposit Rule: I have had sketches taken to other makers in the past. To prevent this, I only provide a full, detailed working sketch once the deposit has been paid.
3. The Working Document: Remember, a final sketch isn't intended to be a work of art, it's a design blueprint. My final sketches detail exact sizes, specific decorations, and colour. This ensures that both the studio and the client are on the exact same page, leaving no room for surprises on the wedding day.
4. The Design Service: By framing the sketch as a professional service that follows a commitment, you elevate the perceived value of your expertise. You aren't just baking a cake, you are commissioning a bespoke piece of edible architecture.



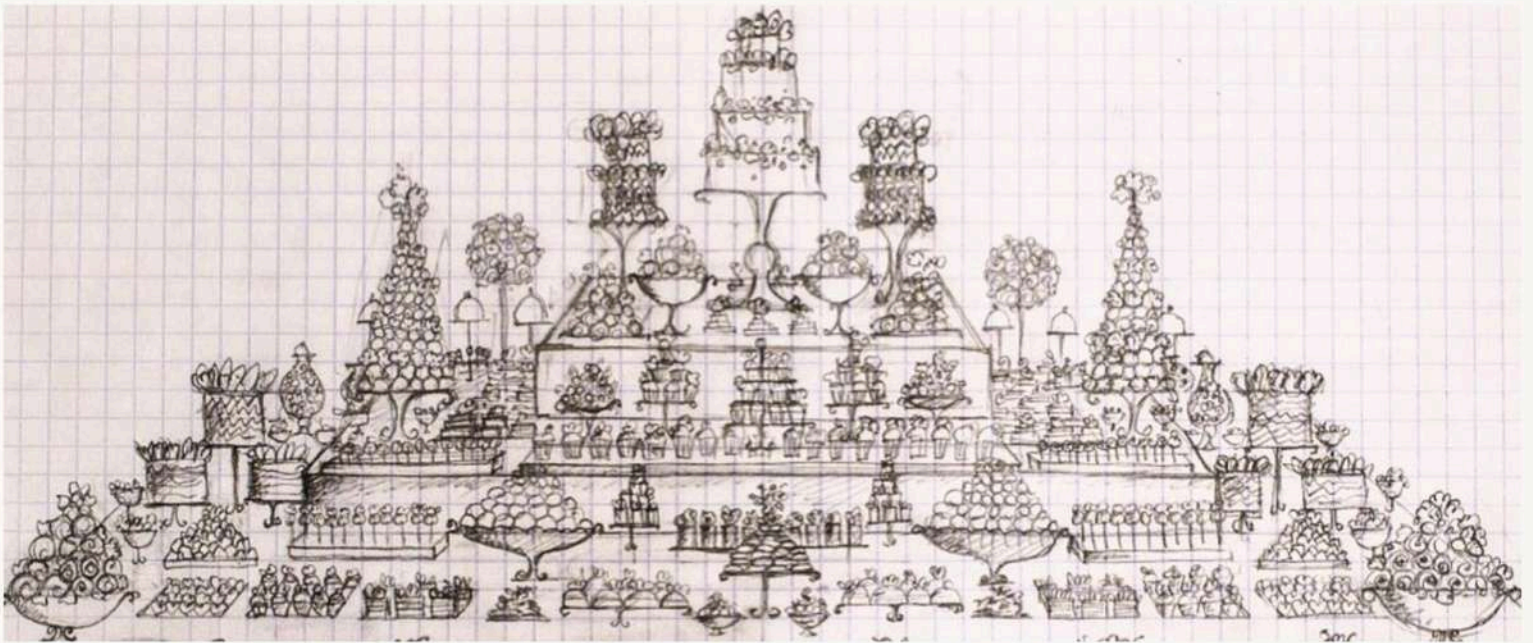
Throughout this process, maintaining a signature style is vital. Clients come to us because they resonate with our aesthetic. While it's tempting to follow popular trends, we encourage couples to move away from rigid trend-following and instead trust the designer's interpretation of their individual vision. Ultimately, their wedding is unique to them so their cake should be. If their request truly doesn't align with our brand aesthetic, we are honest from the outset and politely explain why certain elements may not work.

One of our favourite ways to add grandeur without unnecessary weight is through the strategic use of props. Acrylic separators and stands from Prop Options are invaluable for adding height and elegance. Floating tier stands and acrylic separators create an "ethereal" silhouette, adding "air" and perceived value to the design without needing ten tiers of actual cake. This can also provide a way of creating larger, showstopping designs within a client's budget, as we would price the use of the separator or stand into the cake, which would likely be more cost-effective than adding an additional, hand-decorated tier.

The Expert's Toolkit: Stability and Sketching

In our toolkit, stability is the foundation of luxury. For tiered cakes over two or three tiers, we rely on wide poly dowels and a central dowel for absolute sturdiness. We often use a wider dummy base tier to provide a rock-solid foundation and extra height.

The materials we choose are just as important as the structure. A high-quality fondant, such as Saracino Pasta Cover, is essential. It helps provide the necessary stability to support heavy decorations, where buttercream would be too soft, and it holds up beautifully in warmer weather. Working with a superior paste allows you to create with confidence, minimising the chances of flaws and imperfections.



Finally, we translate these ideas to paper. During the consultation, we provide only quick pencil sketches. A fuller, more detailed working sketch of the design, with colours, decorations, and sizes, is provided once a deposit is paid. This ensures that both the client and the studio are on the same page, turning that initial mood board into a definitive plan for a masterpiece.

Choosing the right stand or prop is the final flourish that has the power to enhance the entire design. When you combine the right structural materials with a clear creative vision, the result is a cake that is not just a dessert, but a true reflection of the couple's unique story.

ABOUT THE EXPERT: ROSALIND MILLER CAKES

ROSALIND MILLER, FOUNDER, & YASMINE ZIADLOURAD, CREATIVE DIRECTOR

Rosalind Miller is a pioneer of the edible art movement, having transitioned from a career as a Design Lecturer at the prestigious Central Saint Martins to founding her world-renowned London studio. Now led by the mother-daughter duo of Rosalind and Yasmine, the brand has become a global destination for sophisticated, high-fashion wedding cakes. Their work is characterised by an ethereal quality, masterful proportions, and intricate botanical sugar work that has seen their creations grace the windows of Harrods and the pages of Vogue and Brides.

As three-time winners of the 'National Wedding Cake Designer of the Year,' Rosalind and Yasmine combine academic artistic rigour with expert technical engineering. From their London base, they continue to innovate the industry through their award-winning bespoke commissions and educational masterclasses.

Web: rosalindmillercakes.com
Insta: [@rosalindmillercakes](https://www.instagram.com/rosalindmillercakes)
London, UK



ON TREND

TAP PRODUCT
TO SHOP!



PROP
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**SARACINO**
We love pastry.

Marcus Höjer - MH Cakes
Featuring:
Saracino Gel, Isomalt, Pasta Cover
and Pasta Top
Prop Options Acrylic Pedestal, 6"
Metallic Silver Round Separator

Spring's First Whisper

 In association with

PROP
OPTIONS



SERENA CHIN

ABOUT
me

hey Hello, I'm Serena the designer and founder of Cobi & Coco, a luxury wedding cake studio in Kent, UK.

My creative journey began with Textile Design at Central Saint Martins college of Art & Design and continued as a womenswear designer in Hong Kong and London. After moving to Kent and discovering sugar flowers, I combined my fashion background with my newfound passion for cake design.

Since establishing the business in 2014, I have been honoured to have receive several prestigious accolades, including National Wedding Cake Designer at The Wedding Industry Awards, multiple LuxLife Global Awards, and the UK Wedding Award for Best Wedding Cake Company.

I have been invited to be a judge for The Wedding Industry Awards in the Cake Designer category, a role I am honoured to have held since 2023.

I am incredibly proud to see my work featured in acclaimed international publications, including D'Licious Magazine, Torty od Mamy, Rent My Wedding, and The Independent.



Click to follow:



Spring's First Whisper – About the project

Inspired by the 2026 Pantone colour trends, this Spring wedding cake design features a romantic and luxurious pairing of Raindrops on Rose Pantone 11-1400 and Almost Aqua 13-6006. A complimentary coupling of pinks and soft green.

This tutorial focuses on creating Hellebore flowers (often known as the Lenten Rose), at different life stages. Graceful and ethereal, these are among the first flowers to herald the arrival of spring.

Using Prop Options Magnolia Muse and Tressa rolling pins in tandem to create a unique, organic texture. This design is completed with detailing inspired by the delicate artistry of fashion sequins and bead embroidery.

Each of these techniques and elements are versatile and can be easily adapted for your future cake designs.

This cake is showcased on a stunning Prop Options acrylic cake stand, that enhances the spring freshness of this cake design.

What You NEED

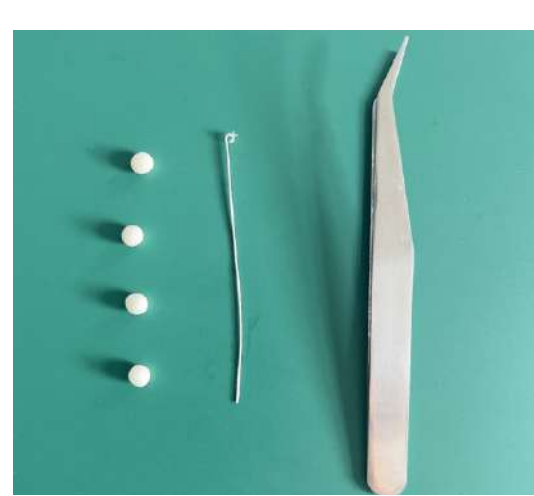
INGREDIENTS

- Pasta Cover: white
- Pasta Model: turquoise
- Flower paste by Arati Mirji
- Saracino powder colour: pink, grass green, green, magenta, brown, yellow
- Pearl dusting powder
- 0.3mm Wafer Paper
- Gel food colour: green
- Glycerine
- Cornflour
- Edible Glue

EQUIPMENT

- Cake sizes in 9" x 6" depth, 7" x 4" depth, 5" x 6" depth, 4" x 6" depth
- Prop Options no. 95 Magnolia Muse rolling pin
- Prop Options no. 14 Tressa rolling pin
- Plain rolling pin
- Large 60mm rose petal cutter
- Medium 46mm rose petal cutter
- Generic petal veiner
- Larger peony petal veiner
- Leaf veiner
- 26- & 30-gauge white florist wire
- 10mm white florist tape
- Petal & leaf veiner board
- Silicon egg shaped drying mat
- Petal drying mat
- Nail scissors & normal scissors
- Tweezers
- Large and small paint brushes
- Large ball tool
- Scriber needle tool
- Cocktail sticks
- Foil
- Prop Options Acrylic Pedestal Cake Stand to showcase your cake.





STEP 1 Use tweezers to bend one end of a 26-gauge white florist wire. Roll out 4 small balls using Saracino white flower paste.



STEP 2 Roll each of the small balls on your palm to create 4 pointy pistils, (center of the Hellebore).



STEP 3 Using edible glue, stick all 4 together.



STEP 4 Dip the hooked wire into edible glue and paint some glue on the pistils, stick the pistils together securing the wire inside. Allow to dry.



STEP 5 Dust the top with rose pink powder and the bottom with grass green powder.



STEP 6 Cut out strips of Saracino wafer paper to 1.5cm x 7cm, and dust one edge with yellow powder and the remainder in grass green powder.



STEP 7 Using small nail scissors, cut half way through the strips to create the stigmas.



STEP 8 Paint edible glue on the uncut part of the wafer paper and roll around the base of the pistils.



STEP 9 Use a scribe needle tool to gently separate the stigmas and curve them outwards, trim any that are too wide.



STEP 10 Colour a small amount of flower paste with a leaf green gel paste and roll out 10 small balls. Using a scribe needle tool, poke into the ball to make tiny cone shapes to make the nectaries.



STEP 11 Stick each of the nectaries around the carpel (base of the pistils) to create the crown of the Hellebore. Dust with some green powder.



STEP 12 Hellebore's do not have petals but instead they are called sepals. You will require a petal veining board, a medium and large size rose petal cutter, petal veiners and 30-gauge white wires.



STEP 13 Roll white flower paste over a flower veining board and cut out 5 medium petal shapes for each Hellebore, insert a 30-gauge white wire into edible glue and into the base of the sepals.



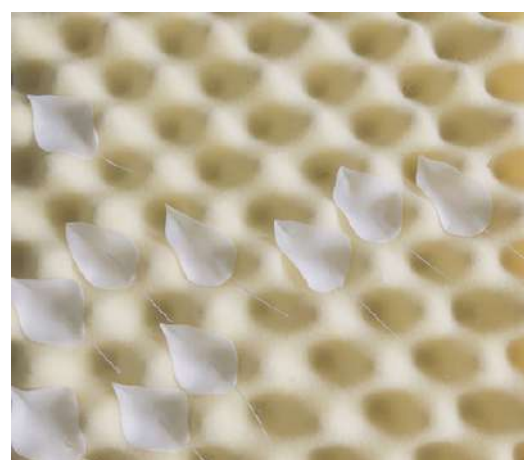
STEP 14 Using a large ball tool, thin the petal on the palms of your hands and pull the top center to create a soft V shape to the sepals.



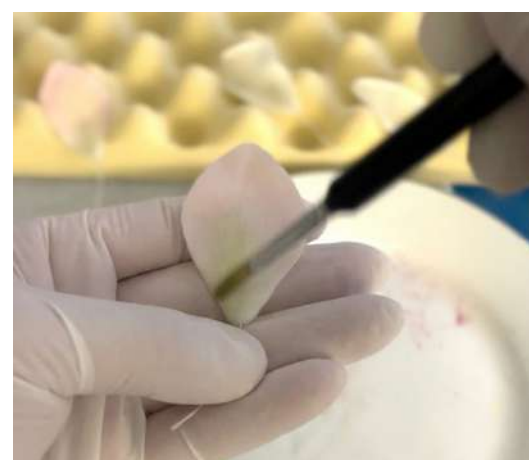
STEP 15 I have used 2 different petal veining mats for each rose cutter size, for the medium cutter, use a generic petal veiner. Vein the sepals.



STEP 16 For the large sepals, follow steps as for the medium size but before thinning the sepals, cut the left and right of the sepal to create a slight V shape. This is instead of stretching the sepals to prevent them becoming too big. Vein the sepals with the large petal veiner.



STEP 17 Place on a petal drying mat to dry.



STEP 18 Once dried, dust the top of each sepal with rose pink powder and the bottom center with grass green powder and a soft dusting of yellow. Vary the intensity of the colours by adding cornflour to the coloured powders to create darker and some lighter flowers.



STEP 19 On a few of the flowers, dust the top edge of the sepals with magenta powder.



STEP 20 Using white florist tape, attach the 1st sepal onto the crown by stretching the tape as you wrap.



STEP 21 Attach the second on the opposite side.



STEP 22 Attach the third and fourth sepals under the first two sepals on one and the fifth sepals on the other side.



STEP 23 There are many types of hellebores, a five sepal Hellebore tends to have two sepals on top and three under.



STEP 24 Arrange the Sepals and place in a glass with foil to dry overnight.



STEP 25 Vary the crown to show the different stages of the Hellebore's life-cycle. This one has the full crown of pistil, stigma and nectaries, dusted with the rose pink and grass green using the medium petal cutter.



STEP 26 This one has the full crown but with only a very light dusting of yellow on the edges of the sepals.



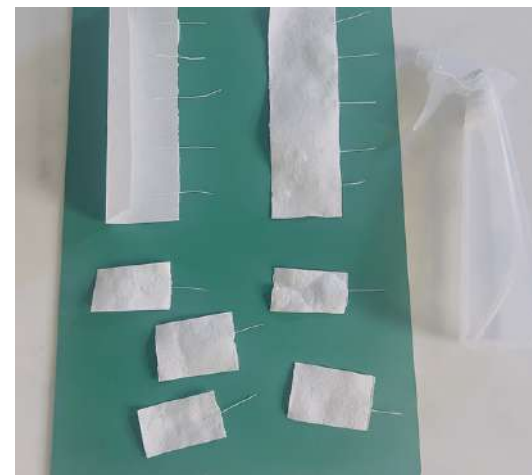
STEP 27 Using only the pistil and stigmas with the large petal cutter.



STEP 28 The last stage of the hellebores cycle, with only the pistil.



STEP 29 Variations of Hellebores.



STEP 30 Making wafer paper leaves. Cut 14cm piece of wafer paper and fold in half with the rougher side on the outside. Place 5 x 30-gauge white wires spaced equally. Using a spray bottle, spray with water and fold to stick both sides together. Cut between the wires.



STEP 31 Allow the wafer paper to dry and cut into leaf shapes. Hellebore leaves are ovate in shape and have a serrated edge. Condition and colour the leaves by adding a drop of glycerine into a small bowl of water and a very small amount of leaf green gel colour.



STEP 32 Paint the leaves with the green conditioned water, do not over wet the brush. Pat with cornflour to help dry the leaf, press the leaf between a leaf veiner dusted with cornflour.



STEP 33 Leave to dry on a shaped silicon mat dusted with cornflour.



STEP 34 Dust the dried leaves with a mixture of the Saracino green, grass green powder and a touch of brown.



STEP 35 Creating the stems, wrap white florist tape around the Hellebore and a 20-gauge wire.



STEP 36 Add Saracino green and brown powders to colour the tape using your fingers as you wrap the stem.



STEP 37 Add double leaves to some of the stems.



STEP 38 Achieve this cake colour by blending 2100g of white Pasta Cover with 110g of tiffany blue Pasta Model. This perfect balance of green and blue captures the essence of this season's Pantone colours.



STEP 39 9" base tier, wrap a piece of string around the base to measure the length of sugar paste required. Roll out the Pasta Cover to the length allowing 1.5" extra in height.



STEP 40 Using Prop Options no. 95 Magnolia Muse rolling pin.



STEP 41 Roll over the entire length of the Pasta Cover using even pressure.



STEP 42 Cut the bottom edge with a pizza cutter.



STEP 43 Cover the top of the cake with a round piece of the Pasta Cover. Roll the patterned side back onto the roller and wrap around the sides of the cake.



STEP 44 Using the Magnolia Muse roller, roll over the joint with pressure. This will remove the sharp line of the joint.



STEP 45 Tear the top edge of the Pasta Cover to create a rough edge, allow the Pasta Cover to overlap the top edge of the cake.



STEP 46 For the other 3 tiers (7", 5", 4"), roll out the length of Pasta Cover and roll over the entire length using Prop Options no. 14 Tressa rolling pin.



STEP 47 Using no. 95 Magnolia Muse rolling pin, roll over the Tressa texture placing different pressure along the length. Press down on the bottom of the roller in parts and at the top of the roller on other parts.



STEP 48 This will create the Magnolia Muse pattern on sections of the length allowing the Tressa pattern to shine through in areas.



STEP 49 Cover all the other 3 tiers using this same method. The pattern is to look quite gentle and organic on the top 3 tiers with the bottom tier in the solid Magnolia Muse pattern.



STEP 50 Using florist tape, attach a cocktail stick to a Hellebore to create a food safe insert. Insert the flower into the cake.



STEP 51 Combine a few flowers and leaves together to create a larger bunch, add a cocktail stick to the bottom and insert into the cake. Arrange the flowers on the cake.



STEP 52 Arrange all the flowers on the cake. Allowing the 2 different textures to show on the top 3 tiers.



STEP 53 Dust sections of the cake in a pearl lustre dust using a soft brush to highlight the patterns.



STEP 54 Using a small 6mm hole punch and a larger 15mm hole punch, punch circle shapes from wafer paper. Make small balls in the Cover Paste used on the cake, dust the balls with a pearl lustre dust.



STEP 55 Paint the center of the Magnolia flower on the bottom tier with water, stick 1 of the 15mm circles on the center of a Magnolia. The water will allow the wafer paper to stick to the Pasta Cover.



STEP 56 Continue placing the circles in a curved shape, using water to stick them on top of each other.



STEP 57 Place the smaller circles below.



STEP 58 Glue the pearl covered balls in the middle using a dab of water.



STEP 59 These can be made before adding onto the cake.



STEP 60 Place on all 4 tiers of the cake.



STEP 61 This is the view of the bottom tier decorated with wafer paper circles.



STEP 62 Your gorgeous cake is ready to impress!

CREATIVE CONVERSATIONS. BEHIND THE ARTIST: CAKESFORALL



To launch our first Creative Conversation, we sit down with the visionary behind CakesForAll, Mercy Olaigbe. Renowned for crafting luxurious, stunning, and uniquely glamorous cake designs, Mercy is passionate about sharing her knowledge and empowering others to bring their cake dreams to life.

The Origin Story

Mercy, your journey into the world of luxury wedding cakes has been inspiring. What was that 'lightbulb moment' when you realised you could turn your passion for sugarcraft into the high-end brand CakesForAll?

My journey into luxury wedding cakes was not something I set out to plan, it evolved naturally and intuitively. As I continued creating, I noticed how deeply my work connected with people on an emotional level. The true turning point came when clients started trusting me not just to make a cake, but to translate their most meaningful celebrations into design.

That level of trust inspired me to refine my skills, invest in advanced techniques, and shape a brand rooted in excellence and intentional artistry. CakesForAll was born from the moment I chose to move beyond baking as a pastime and fully embrace it as a platform for creative expression and elevated luxury service.

How would you describe your artistic DNA? Your cakes often have a distinct vibrancy, executed with precision, was this a style you intentionally developed, or did it evolve naturally?

I would describe my artistic DNA as bold elegance with architectural precision. My cakes are known for their height, sharp ganache finishes, and a balance between vibrant colour stories and refined textures. This style evolved naturally but was also intentionally refined. I became fascinated with structure, movement, and visual harmony, almost like sculpting. Over time, I developed a signature that blends modern luxury with expressive details such as stencilling, edible prints, and layered florals. For me, every design must feel elevated, intentional, and emotionally impactful.

The Creative Process

This issue is all about weddings and 'The Consult & Concept.' When a wedding couple comes to you with a vague idea of 'romance,' how do you translate that into the delicate textures and gorgeous design elements we see in your work?

When a couple describes their vision simply as "romance," I begin by exploring the emotion behind the word rather than the aesthetic alone. Romance can feel soft and ethereal, or bold and deeply expressive. During the consultation process, I guide clients through colour psychology, texture references, and design proportions to uncover what romance truly means to them.

For spring weddings in particular, I often translate this feeling into lightness, movement, and layered delicacy.



CakesForAll
Mercy Olaigbe

Web: cakesforall.co
Insta: [@cakes.forall](https://www.instagram.com/cakes.forall)
Manchester, UK

Fast Five:

Small & Intricate or Grand & Tall?

Grand and tall. I am naturally drawn to cakes that feel sculptural, expressive, and statement-making.

This might take the form of vibrant florals, botanical textures, or subtle sculptural details created with ganache and edible mediums. My aim is always to design a cake that doesn't just complement the wedding setting but enhances the atmosphere, becoming a visual extension of the couple's story.

What is the most unusual thing a client has ever put on a mood board that actually ended up inspiring a cake design?

One of the most unexpected mood board inspirations I received was a reference to architectural ceiling panels from a luxury hotel interior. At first glance, it seemed far removed from wedding cake design. However, the symmetry, depth, and structured elegance immediately sparked creative ideas.

I translated those elements into a tiered cake featuring precise panelled textures, refined metallic accents, and balanced proportions. The final design felt modern yet romantic, and it became one of the most talked-about centrepieces at the wedding. Experiences like this remind me that inspiration can come from anywhere, the key is having the vision to reinterpret it through the language of cake artistry.



Technical Mastery & Saracino

You are known for your exquisite florals, bold colours, and delicate ruffles and design elements. When working on these high-detail pieces, how does the choice of your medium, like Saracino Pasta Cover for example, change the way you are able to manipulate, enhance, and achieve your creative designs?

Creating highly detailed wedding cakes requires a careful balance between artistic vision and technical control. My signature 3D floral work and sculpted draping designs are a clear reflection of how the choice of medium influences both the creative process and the result.

I often combine cake paper with Saracino Sugar Pasta Cover to achieve dimensional floral compositions that feel light, romantic, and couture inspired. Cake paper allows me to introduce translucency, softness, and natural movement into

petals, making it possible to build layered botanical structures that echo the delicacy of real blooms. When paired with Saracino Sugar Paste Cover, I gain the strength, flexibility, and smooth finish needed to support these sculptural elements while maintaining sharp edges and refined surfaces.

This combination is particularly effective when creating draping effects. Using Saracino Pasta Cover enables me to model fabric-like folds that appear fluid and elegant, almost as though the cake has been dressed in silk. I can control the thickness, flow, and placement of each fold, creating depth and visual movement without compromising structure.

Together, these mediums allow me to push design boundaries from bold three-dimensional florals to architectural drapes while ensuring precision, stability, and a luxurious finish. For me, technical mastery lies in understanding how materials behave and using them intentionally to transform romantic concepts into striking edible works of art.

Fast Five:

Favourite Saracino product to work with?

Cake paper paired with Saracino Pasta Cover. I love how this combination allows me to create vibrant 3D sculptural florals and soft draping effects while maintaining a smooth, elegant finish.



Your colour work is sophisticated and a real standout feature. How do you use to achieve those 'CakesForAll' tones?

Colour is a defining element of my design language and one of the features that makes a CakesForAll creation instantly recognisable. Rather than relying on surface painting alone, I build my colour palettes directly into the structure of the cake using ganache and Saracino mediums.

When working with ganache, I carefully develop tones from the base stage by blending colours to achieve depth, richness, and a smooth, flawless finish. This allows me to create bold, confident hues as well as soft, romantic tones that feel refined and intentional. Ganache also gives me the ability to sculpt clean edges and contemporary forms while maintaining colour consistency throughout the design.

Saracino Pasta Cover further enhances this process by providing a perfectly smooth canvas that supports both vibrant and delicate colour applications. Its elasticity and strength allow me to execute detailed textures, panel work, draping effects, and dimensional elements without compromising the clarity of the palette. For me, achieving the perfect palette is about translating emotion into colour while maintaining the precision and elegance that define the CakesForAll aesthetic.

Elevating with Props

You often use beautiful stands and separators to give your cakes presence. How much does the choice of 'prop' influence your initial design sketch?

For me, stands, separators, and structural props are never just finishing touches they are part of how I mentally visualise the entire cake from the very beginning. I don't always start with a physical sketch, instead I build the design in my mind, considering height, spacing, balance, and overall presence within the wedding setting.

The choice of prop plays a significant role in shaping the silhouette. It allows me to introduce negative space, create movement, and give the cake a more architectural and couture-inspired feel. By visualising these elements early in my creative process, I can design cakes that feel intentional, sculptural, and harmonious with the venue styling.

Prop Options' cake stands plays an important role not only in design but also in how the cake is experienced through photography. Elevating the cake creates presence and allows the proportions, textures, and detailing to be viewed more clearly.

Ultimately, the right prop does more than support the cake it enhances its storytelling and transforms it into a true centrepiece.

Fast Five:

Ganache or Fondant for a spring wedding?

Both. Ganache gives me the strength, sharp structure, and flawless base needed for tall luxury designs, while fondant allows me to create elegant draping, fluid movement, and delicate romantic finishes that suit spring weddings beautifully.

Fast Five:

The one Prop Options tool you'd take to a desert island?

A tall separator. It instantly elevates the cake's silhouette and allows me to design with height, negative space, and modern presence.

For bakers who are intimidated by using tall spacers or acrylics, what is your number one tip for ensuring the cake looks cohesive rather than 'disconnected'?

My number one tip is to always design with flow and visual connection in mind. Tall spacers and acrylic separators should feel like part of the composition, not just structural additions. This can be achieved by repeating design

elements such as colour tones, textures, florals, or draping across different tiers so the eye moves naturally through the cake.

When there is harmony in proportion, spacing, and detailing, height becomes an advantage rather than a risk. Instead of looking disconnected, the cake feels sculptural, balanced, and intentionally luxurious.



Fast Five:

Coffee or Tea while you're decorating?

Tea. It keeps me calm, focused, and steady during long hours of detailed work.

The "Deep Dive"

What was the hardest technical skill you had to master to move from making cakes as a hobby to making cakes for luxury venues?

One of the hardest technical skills I had to master when transitioning from hobby baking to creating cakes for luxury venues was achieving absolute precision in structure and finish. In high-end environments, every detail is visible from the sharpness of ganache edges to the smoothness of the final covering and the overall balance of the design.

I had to train my hands and eye to work with intention, consistency, and discipline. This meant mastering tall, stable tiered constructions, developing flawless finishes, and understanding proportion so that each cake felt sculptural and refined. That shift from simply decorating a cake to engineering and designing a luxury centrepiece was a defining moment in my growth as an artist.

Can you share a 'save the day' moment from a wedding delivery? What is the one thing in your emergency kit (perhaps a specific Saracino product or tool) that you can't live without?

There was a memorable wedding where venue conditions changed unexpectedly shortly before the cake reveal, and some delicate decorative elements needed quick reinforcement. In moments like this, experience and preparation are everything. I remained calm, carefully refined the placement of the design details, and ensured the cake still looked seamless and elegant for presentation.

My emergency kit is something I never compromise on. A dependable edible adhesive such as Saracino cake gel along with essential finishing tools allows me to secure floral elements, adjust draping details, and perfect the overall finish on site. These small but crucial tools give me the confidence to handle last-minute challenges while maintaining the refined, luxury standard my work is known for.

What is one wedding cake trend you are seeing for Spring 2026 that you think our readers should start practising now?


One wedding cake trend I am seeing strongly for Spring 2026 is the move towards sculptural, texture-driven designs with romantic detailing. Cakes are becoming more architectural, featuring draping effects, dimensional florals, and softly asymmetrical or extended-height tiers that feel like edible couture. For cake artists, this means practicing how to create movement and depth through texture rather than relying only on traditional smooth finishes. Techniques such as structured ruffles, botanical elements, and tonal colour layering are becoming essential skills, as couples increasingly want cakes that look like statement art pieces within their wedding styling. Developing confidence in sculptural design now will help decorators stay ahead of the trend and deliver cakes that feel modern, expressive, and luxurious.

About the Artist: Mercy Olaigbe of CakesForAll

Mercy is a UK-based luxury cake artist, international educator, and the creative force behind the globally recognised brand, CakesForAll. With a distinctive sculptural style characterised by architectural silhouettes and bold, refined colour palettes, Mercy specialises in transforming cakes into intentional works of art. Her designs are renowned for their innovative use of contemporary textures and vibrant three-dimensional floral compositions, combining technical mastery with a strong focus on precision and emotional storytelling. Through her bespoke commissions and worldwide workshops, Mercy continues to enhance modern luxury celebrations with designs that are both elegantly memorable and expressive.



Vintage Wedding Cake

 In association with

PROP
OPTIONS



ZARA HUNNISETT

ABOUT
me

hey My name is Zara and I own and run Bubba's Bakes, based on the south coast serving couples across Sussex, Hampshire and Kent.

As a two-times finalist in The Wedding Industry Awards, with over a decade of experience in the industry, I have intentionally refined my business to focus solely on weddings. This allows me to truly invest in each of my couples and provide them with the exceptional seamless experience they deserve.

Alongside designing bespoke wedding cakes, I also offer one to one technique classes and business mentorship, both of which I find hugely rewarding. Supporting others within the industry is something I am deeply passionate about.

I'm drawn to both contemporary cake design and darker, more alternative aesthetics. I love balancing the unexpected with the classical, creating designs that feel refined yet distinctive. It's a space I thrive in creatively, and one that sets my work apart.

Each year you'll find me at Cake International, working as a Brand Ambassador with The Cake Decorating Co, Sugarflair and Prop Options, showcasing some of their most 'must have' products. Collaborating with such respected companies and connecting with designers from around the world is a privilege I never take for granted.



Click to follow:



Project Description

Create a timeless and elegant Vintage Wedding Cake featuring delicate, layered piping and intricate swags using Saracino Chantèlice.

This design focuses on building texture and dimension through carefully structured piping techniques, combining classic Lambeth-style elements with a modern, refined finish. Working on fully ganached tiers, you will learn how to achieve consistent swags, soft ruffles, and beautifully balanced decorative layers that create a luxurious, romantic aesthetic.

The addition of edible pearls and the Prop Options cherub spacer elevates the design, giving it a statement, couture-inspired look perfect for high-end weddings.

This project is ideal for decorators looking to refine their piping skills, improve consistency, and gain confidence in creating elegant, vintage-inspired cake designs suitable for premium clients.

What You NEED

INGREDIENTS

- Saracino Chantèlice
- Milk/water
- Round fully ganached base tier – size and colour of your choice
- Round fully ganached top tier – size and colour of your choice
- Edible pearl mix

EQUIPMENT

- Stand Mixer
- Prop Options Cherub Spacer
- Piping bags
- Piping nozzles – Wilton 1M, 32, Ateco 114, 42, 65, PME 52.
- Food safe tweezers

Pro Tips for Perfect Results

- Always work on a well-chilled, ganached cake for clean piping.
- Keep your Chantèlice at stiff peak consistency to hold sharp details. Do not overmix it which will affect structure.
- Avoid overfilling piping bags - $\frac{3}{4}$ full is ideal for control.
- Wipe your nozzle regularly to maintain crisp edges.
- If a section doesn't look right, gently remove and re-pipe - Chantèlice is very forgiving.

Skill Level + Time Guide

- Skill Level: Intermediate
- Time Required: Approx. 3–5 hours (excluding chilling time)
- Key Skills Covered:

Layered piping techniques

Creating swags and ruffles

Working with Chantèlice

Structured decorative composition



If you're using the same colour cream, you don't need multiple piping bags.

Fill one piping bag with cream (no nozzle) and cut a small hole at the end. Then attach your chosen nozzle and place another piping bag over it.

This makes it easy to swap nozzles without refilling each time, saving time and reducing waste.

Did You Know?



STEP 1 Pour 500g of Chantèlice into your bowl and add 400ml of milk. You can use water as a substitute, making this the perfect dairy free option, or a combination of the two. Mix your Chantèlice on high speed for 3-4 mins.



STEP 2 Once your Chantèlice has come to stiff peaks and is smooth and creamy, your Chantèlice is ready to use. When ready it has brilliant white colour. You can colour it easily using gel or powder colours if you wish.



STEP 3 All my designs are finished in ganache and for this design I have used lemon gel colour to lightly colour the base to match the brides' bouquet. When you have your base colour as you wish and it is firmly set and chilled, remove your base tier from the fridge. Using a large cookie cutter, mark out where you would like your swags to be, working your way around the top of the cake.

TOP TIP - use an edible marker to mark the cutter to ensure each swag is the same height every time.



STEP 4 Now all the markings have been made, take a clean piping bag, a large 1M tip and fill your piping bag three quarters full of Chantèlice.



STEP 5 Piping in an up/down motion lay the Chantèlice cream around the entire base of the cake.



STEP 6 To create the swags, you will need the leaf tip number 114. Take a fresh piping bag and again, fill three quarters full of Chantèlice.



STEP 7 Working from the left side where you marked using your cookie cutter, working in an up/down motion, creating a rippling effect, work along your guideline sweeping up to the right-hand corner. Repeat this motion around the entire cake until you are happy with each swag. Should you be unsure of a swag, use a clean palette knife and gently lift the piping away from the base. Smooth away any excess and re-pipe. Having a cold set cake is key in being able to achieve this.



STEP 8 Taking tip number 42 and a clean piping bag, fill just quarter way full of Chantèlice.



STEP 9 Make four dots on each point where the swags join.



STEP 10 Now create a second layer of swags by repeating the layer above, but instead of using the cookie cutter as a guide, use the edge of the swags to link one swag to the next. Create a further four dots underneath each swag join.



STEP 11 For the full 'Vintage' feel we need to build up the layers of piping. We are going to focus back on the base now, taking the number 65 tip and a clean piping bag.



STEP 12 You need to place this layer very slightly, and gently, on the top of the base ruffle, using an up/down motion working all the way around the entire base of the cake. You will then have a double layer piped base.



STEP 13 We now need to 'fill in' some of the space between the swags, and for this you will use the number 52 tip, and another clean piping bag.



STEP 14 Working in an up/down motion, left to right, starting at the left corner and piping to the right, start piping between the top set of swags first before moving down to the second set.



STEP 15 Your third and final layer to the base will again sit very lightly and gently upon the previous and this will be more of a swirl pattern than ruffle. Use tip number 32 and a clean piping bag.



STEP 16 Start with a full swirl but you then continue to squeeze the piping bag creating a line before making another swirl, and so on, working your way around the full base of the cake. Now you will have created three layers of piping but each different to the other.



STEP 17 Switching between working on the top and bottom of the design allows for Chantèlice to adhere and set a little before adding the next layer of piping. We want to reduce the risk of any knocks and dints.



STEP 18 Chantèlice is stable enough to hold gentle additional extras, which is perfect for adding detailing to swag joints.



STEP 19 I chose to add edible pearls to tie in with elements from the wedding, using tweezers for precise application. You could do similar or perhaps pipe roses for example.



STEP 20 Now you have a fully completed piped base tier. Return your base tier to the fridge to chill before moving on to creating your top tier.



STEP 21 Repeat all the above steps to replicate the base tier onto your top tier, referring to the base if needed to ensure cohesion and consistency. As this is the top tier, the top edge will need to be 'finished'. Using the 1M tip create the same piped ruffle around the entire top edge of the cake.



STEP 22 Along with adding the edible pearls to the swag joins I also added more scattered pearls to the top tier, edible pearls are optional, the top tier will need to be returned to the fridge.



STEP 23 To bring this design together and really give that luxe vintage feel, I added the beautiful Cherub spacer by Prop Options.



STEP 24 Retrieve your base tier from the fridge and add a little ganache to the top of the base tier for the cherub spacer to adhere to. To hide the edge of the cherub spacer, use the 1M tip to create a ruffle, replicating the top edge of the top tier.



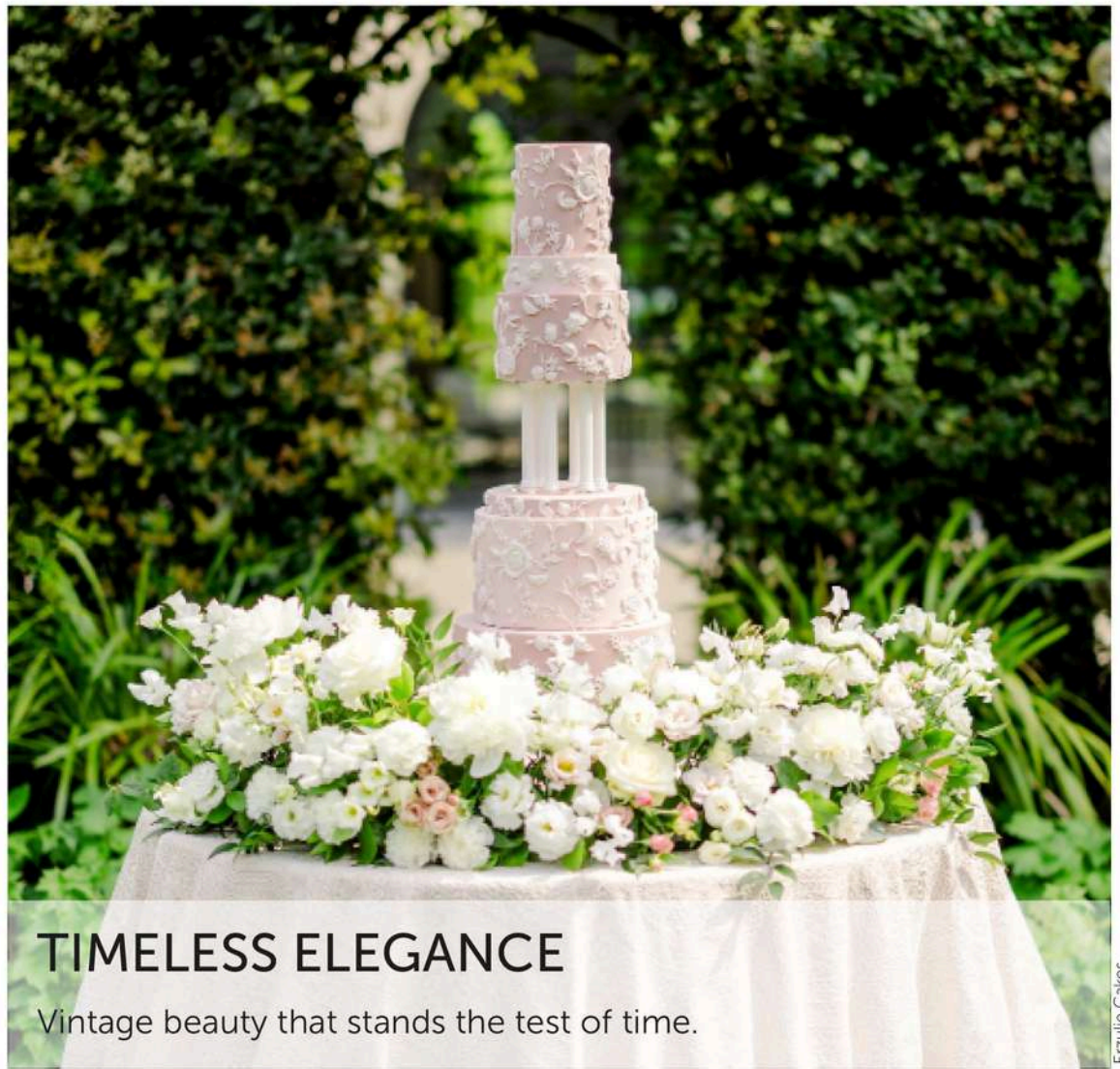
STEP 25 Finally, add your top tier to the top of the cherub spacer and you will have created a beautiful piped Vintage Wedding Cake Design.



STEP 26 Your beautiful vintage cake is ready!

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- Available in sizes from 4" to 8"
- Complete range of colours and designs
- Crafted using eco-friendly PLA
- Durable, lightweight, and strong
- Propsecure® compatible - with PropSecure® Pins or mini-fasteners (supplied with smaller tiers)

EXPLORE THE COLLECTION



Angela Morrison
Collection



Faux Tiers and Separator



Cake Toppers and More



Cherub & Column
Separators

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The Grand Return of Lambeth Wedding Cakes:

Romance, Royalty and the Icing That Changed Everything



created by Claudia Kapers

If cakes could whisper secrets, the Lambeth wedding cake would be murmuring tales of romance, regality and old-world splendour.

And today?

It's no longer whispering - it's commanding the room.

The Lambeth wedding cake trend is back, and it's more dramatic, expressive and breathtaking than ever before.

Once the darling of 19th-century high society, Lambeth cakes were never meant to fade quietly into history. They were always destined for a triumphant return and this season, they're reclaiming their crown in spectacular fashion.

Why Lambeth Cakes Are Stealing Hearts Again?

In a world of sleek minimalism, couples are craving emotion, texture and story. Enter the Lambeth cake: unapologetically ornate, gloriously detailed and deeply personal.

These are cakes that speak. Hand-piped scrolls, florals, garlands, cherubs, monograms and even miniature scenes weave together to tell a couple's love story, layer by layer, line by line. Each design feels like a love letter written in icing.

And let's be honest: nothing photographs quite like a Lambeth cake. The shadows, the relief, the intricate piping, it's visual poetry.



The Powder That Makes the Magic Possible

Now here's the truth every serious cake artist knows: a Lambeth cake is only as good as the icing used to pipe it. And this is where the conversation gets very exciting.

Allow me to introduce the undisputed star of the revival..

Chantelice Powder Mix by Saracino

If Lambeth cakes are couture gowns, then Chantelice Cream by Saracino is the master tailor behind the scenes.

This isn't just an icing - it's a revelation.

Silky. Controlled. Utterly White

The first thing you notice is the texture. Chantelice Cream is incredibly smooth, a dream under the piping tip. It glides easily and holds its shape beautifully. Every swirl stays sharp. Every dot sits neatly in place. No dragging, no splitting, no stress.

The colour makes it even better. The white is clean and bright - not yellow or dull, just a fresh, true white. It gives cakes a neat, professional finish and makes details stand out. If you add colour, it stays clear and vibrant because the base is so pure.

Smooth, bright and easy to work with - it simply makes decorating better.



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Precision Without Pressure

Lambeth piping demands endurance, focus and finesse. Chantelice Cream delivers all three by offering:

- Perfect piping stability
- Exceptional elasticity
- Zero graininess

You can pipe for hours without fatigue, knowing your details will remain crisp and elegant from the first flourish to the final flourish.

Colour That Truly Performs

Chantelice Cream holds colour beautifully, maintaining vibrancy without bleeding or dulling - even in the finest lines. It can be coloured easily with gel or powder colours, blending smoothly to create soft pastels or deeper, richer shades without affecting the texture.

This makes it ideal for both classic white-on-white Lambeth cakes and modern, colour-forward designs. Whatever the style, the finish stays clean, defined and beautifully true to shade.

Structure You Can Trust

This cream sets beautifully without cracking or collapsing. It holds its shape, survives display conditions and keeps your painstaking detail intact - exactly what you need for statement wedding cakes that demand attention from every angle.

And Yes... It's Delicious...

Because what's the point of beauty without pleasure? Chantelice Cream offers a gentle, refined sweetness that complements the cake rather than overpowering it - a rare and welcome luxury in decorative icings.

Why Professionals Are Switching to Chantelice?

Across studios and cake ateliers, decorators are quietly (and sometimes loudly) falling in love. Chantelice Cream allows artists to:

- Achieve ultra-fine Lambeth detailing
- Work faster with more confidence

It's no exaggeration to say this product is reshaping the Lambeth revival.

The New Era of Wedding Cakes

Today's Lambeth cakes are bold yet romantic. Traditional yet fresh. They honour the past while celebrating modern craftsmanship and with Chantelice Cream by Saracino, decorators finally have an icing that matches the ambition of the design.

So whether you're crafting towering tiers for a grand ballroom or an intimate statement cake rich in meaning, one thing is clear:

Lambeth is back.

Hand piping is powerful again.. And Chantelice Cream is the icing leading the charge.

Get your piping bags ready as the history is being written in sugar once more.



created by Claudia Kapers



CHANTÉLICE

WHIP UP PERFECTION WITH CHANTÉLICE

CHANTÉLICE is a refined powdered mix inspired by cream, perfect for making a light, velvety whipped cream that's also stable. Its airy texture and delicate flavour make it ideal for fine, precise **decorations, fillings, and frostings, suitable for all climates, even the warmest.**

The product is **extremely versatile**. It's usually made with water and milk to create a cream with a balanced texture that's easy to work with. It's also compatible with fruit juices and other edible beverages like plant-based drinks, infusions, or coffee. CHANTÉLICE pairs perfectly with flavour pastes, extracts, and food colourings, offering endless **customisation** possibilities.



Watch Chantelice in action



You Tube



Instagram

AVAILABLE
IN 500g
BAGS



Light, smooth and stable texture:

Soft yet firm, perfect for fillings, smooth coatings, and precise decorations.

Bright colour:

With a pure white colour, it's ideal for elegant finishes and easy to customise with Saracino colourings.

Quick and easy to prepare:

Ready in minutes; just add water or milk and whip.

Neutral and delicate taste:

A subtle vanilla note that pairs well with any Saracino flavour or flavour paste.

Guaranteed stability:

Keeps its texture even at 30°C, can be frozen, and used in all kinds of desserts.



HOW TO PREPARE

Pour 200/250 g of CHANTÉLICE into a bowl with 200 g of fridge cold water and 200 g of cold milk.

Whisk by hand to hydrate the powder, then whip with an electric mixer on high speed for 2–3 minutes until you get a soft, well-whipped cream. Add flavours and colourings as you like.

You can also use only milk for a creamier texture, or water for a lighter version.



One 150g dose of the mix is enough to fill and frost a Ø 25cm cake or to decorate about 24–30 cupcakes

- **Gluten Free**
- **Free from Hydrogenated Fats**

FAQ | SARACINO® Chantélice

We love pastry



1. What is CHANTÉLICE?

CHANTÉLICE is an innovative powdered mix that lets you create a whipped cream-style base that's super versatile, perfect for frosting, filling, and piping decorations in pastry and cake making.

How to prepare: pour 200/250g of CHANTÉLICE into a bowl with 200g of cold water and 200g of cold milk. Whisk by hand to hydrate the powder, then whip with an electric mixer on high speed for 2–3 minutes until soft, fluffy peaks form. You can add flavourings and colourings as you like.

For a richer result, use only milk; for a lighter version, use water.



It's incredibly versatile, great for decorating cakes, tarts, pastries, gelato, fresh fruit, drinks, and any dessert that needs a soft but stable finish.

Plus, it can make gelato creamier and fluffier when added to a neutral base, and it works as a stabiliser when mixed with fresh cream.

2. Does the taste change if I make the cream with water instead of milk?

Yes, using milk gives a richer, more traditional flavour but a shorter shelf life. Water gives you a lighter, more neutral taste and slightly longer storage.

3. Can the cream stay at room temperature after it's prepared?

Yes, if made with water, CHANTÉLICE can stay at room temperature for several hours without spoiling. In very warm environments, we recommend refrigerating it to keep it stable. If prepared with milk, follow the guidelines for fresh dairy products.

4. What kind of food colouring is best?

Since it's a low-fat product, gel or water-soluble powder colourings work best to achieve strong, even colours.

5. Can I use the cream as a filling?

Definitely! CHANTÉLICE is ideal as a filling for cakes, rolls, and desserts. You can easily flavour it with SUPREME (Saracino's concentrated flavour pastes), and combine it with Creamix or Saracino Meringa Mix for even more creative results.

6. Is CHANTÉLICE suitable for frosting a cake?

Yes! Thanks to its stable composition, CHANTÉLICE keeps the perfect texture for frosting, even tall or wide cakes, providing a smooth, even surface.

7. How long does it last in the fridge after preparation?

It depends on the liquid you use: around 4–5 days if prepared with water, and 2–3 days if made with milk. We recommend giving it a good stir before using it again.

8. Can I freeze the cream?

Yes, you can freeze it. Once it's back to room temperature, just stir it well to restore its original texture.

9. Does the product contain allergens?

Yes, it contains MILK proteins. It may also contain traces of nuts, peanuts, eggs, and soy.

10. Is CHANTÉLICE gluten-free?

Yes, it's gluten-free.

11. Can I use CHANTÉLICE with a piping bag?

Absolutely! Its firm and stable texture makes it perfect for piping, even for more detailed decorations.

12. Does the cream hold its shape at high temperatures?

Yes, CHANTÉLICE holds its structure even up to 30°C (86°F), making it ideal for warm environments and events.

13. Is CHANTÉLICE plant-based and vegan?

It's made with plant-based ingredients, but since it contains MILK proteins, it's not suitable for vegans. It's okay for vegetarians, depending on individual dietary choices.

14. How long does the powdered mix last once opened?

If stored properly, it keeps until the best-before date on the label. After opening, we suggest sealing the package in an airtight bag and storing it away from direct light and heat.

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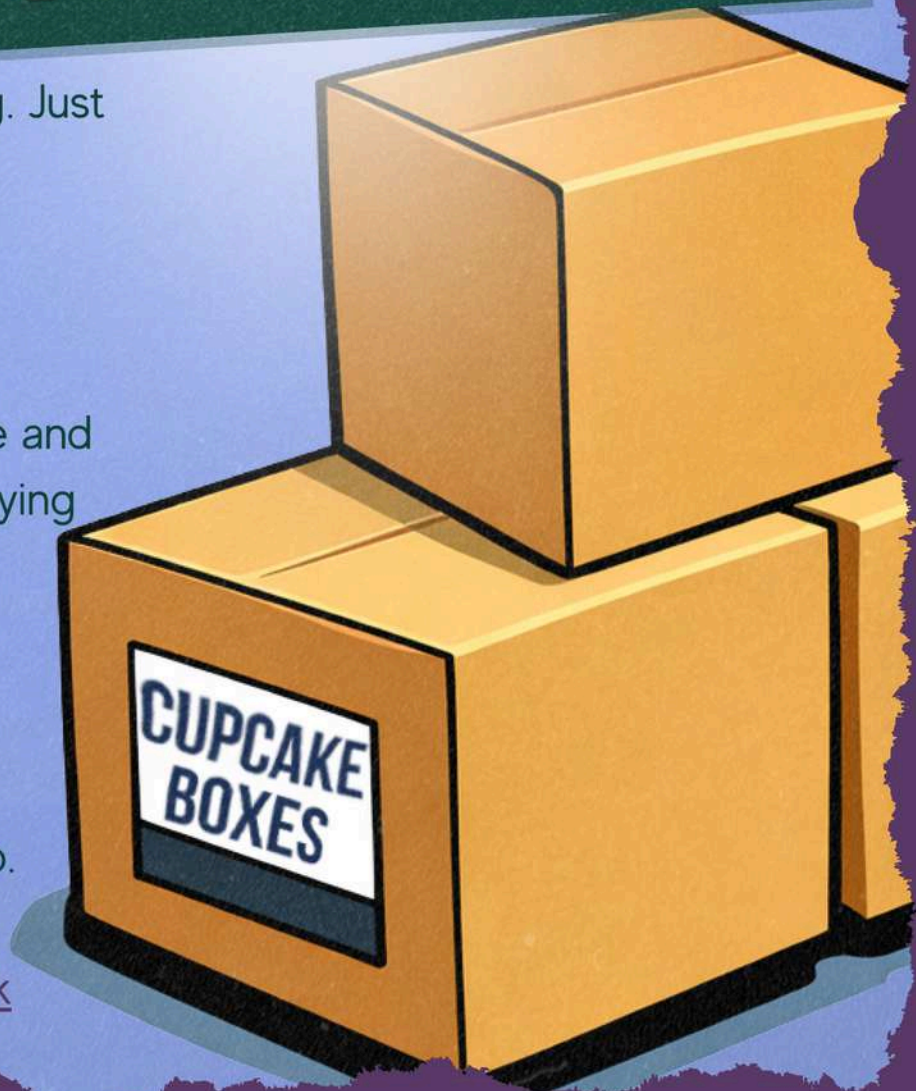
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Mould making



AVERIL SWEENEY

ABOUT
me

hey I'm Averil Sweeney, the owner of Vanilla Spice Cake Studio, based in Northamptonshire, UK.

I work full time within Broadcast IT and having baked from a young age I decided to start my business 6 years ago (just before lockdown happened) and have slowly built my client base and skills over the years.

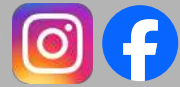
I have a love of sugar flowers and foliage, and my greatest achievement was winning a Gold at Cake International for my botanically correct Orchid plant and getting second place in class in 2023.

I love trying out new techniques and love working with clients that want to try something different for their wedding cakes.

I love sharing my knowledge and seeing how people use it.



Click to follow:



Mould making – About the project

This cake was inspired by many of the stunning historic wedding venues around Northamptonshire which have amazing plaster work and cabinet moulding.

I wanted to make a cake that showcased how you can have fun making your own moulds which create a uniqueness to cakes that my couples love.

The design can be made using some of the amazing moulds available on the market but there is something special in creating a mould that will only be used for that client and is unique to them.

What You NEED

EQUIPMENT FOR CAKE

- 6" cake (8" high), 8" cake (4" high) – these can be cake or dummy
- Spare 6" dummy
- 12" cake board
- 12" dummy ring
- 12" pedestal cake stand – I have used the Prop Options Gold Stiletto stand

EQUIPMENT FOR MOULDS

- ComposiMold Reusable mould material (Food Contact Safe)
- Let's Resin Adjustable Moulding Frame kit (Available from Amazon)
- Prima Redesign Mould (Royal Fountains – available from Amazon)
- Small brushes for dusting
- Cabinetry element for making the mould – available on Etsy (Mine were from Granddecoration – French style decorative wall furniture in white plastic)

INGREDIENTS

- Saracino Pasta Cover white to cover the cake
- Saracino Flower Paste Pasta Bouquet for the moulds
- Cornflour
- Dipping Solution
- Emma Jayne Calcite Supperl Shine Dust Food Colouring



STEP 1 We will first cast the mould(s) so that it has time to set / cure.

STEP 2 Using either double-sided tape or hot glue, secure the chosen original form to the board to stop it moving around when the melted silicone is poured.

STEP 3 Your original should be securely attached to the board.

TIP: If you don't have an old acrylic board or don't want to ruin an acrylic board, you can cover a standard cake drum or your acrylic board in cling film to form a protective barrier when pouring.



STEP 4 Start laying out the Let's Resin Adjustable moulding frame – this should also be secured to the board using double sided tape to stop it moving around. Ensuring you leave enough space between the casting original and the frame. Once everything is in place spray lightly with cake release to aid the removal of the original when ready.

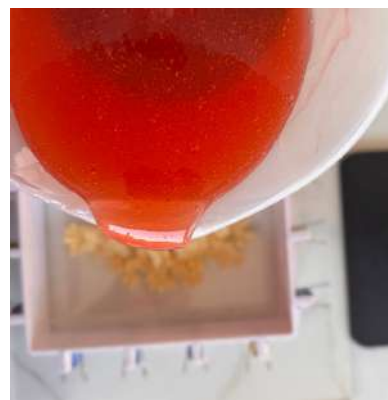


STEP 5 Cut your silicone into chunks and place into a microwavable bowl or silicone container. You will need enough to cover your original piece – not forgetting the depth of the piece.



STEP 6 Follow the instructions on your selected reusable mould product to melt into a pourable consistency.

- Stir carefully to avoid adding too many air bubbles to the mix
- Let the mix cool slightly before pouring - this reduces the risk of the double-sided tape melting from the heat.

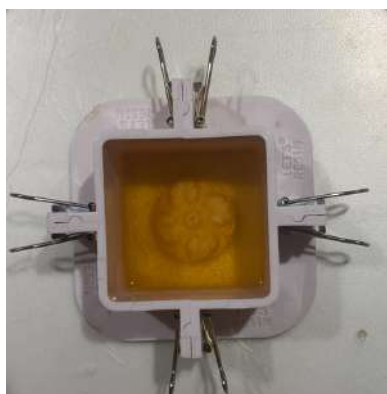


STEP 7 Carefully pour the melted reusable silicone into the frame to cover the original.

- **TIP:** If you find that you have not made enough to cover the original, then melt some more and pour into the frame
- **TIP:** If you have cut/melted too much, any remaining can be left to set and then be recut and stored to use again.



STEP 8 Once poured leave to set for a few hours (overnight is best).



STEP 9 Repeat steps 1-8 for any other original moulds that you need to make.



STEP 10 Once the mould has fully set remove the Let's Resin frame.



STEP 11 Carefully remove the original from the mould. Tidy the edges of the mould if needed.

- **TIP:** If there is a fear that the double-sided tape or glue may come loose then use a long pin (sprayed with release to hold the original in place while it is setting.
- Be aware: If the tape holding the original in place unsticks then you may find that the original floats within the reusable silicone mix so you will then have to start the process again.



STEP 12 Lightly dust the mould with cornflour and fill with your Saracino Pasta Bouquet.



STEP 13 If needed use a Dresden tool to help you get into all the crevices of the mould.



STEP 14 Carefully remove the paste from the mould.

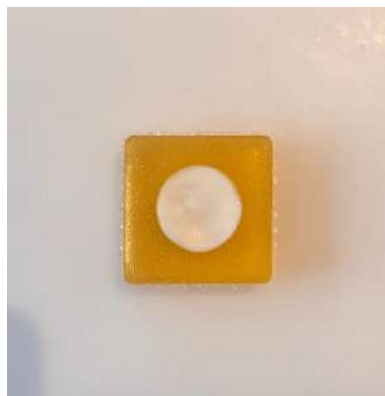
TIP: The cornflour should be washed off before the mould is cut up for remelting.



STEP 15 You will now have the replica of your original in paste.



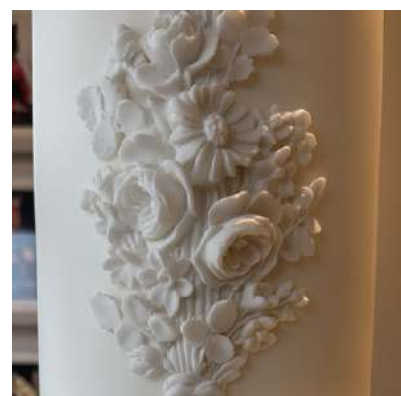
STEP 16 Place the paste onto the side of a spare dummy of the same size as the cake so that it can harden up with the curve in place and ease the placement onto the cake.



STEP 17 While the main element is hardening make the paste moulds of all the other elements.



STEP 18 Place the 8" cake onto the ring and secure into place. Start securing the elements from the Prima redesign mould onto the covered dummy ring using the 8" cake as a guide for how far back the elements should be placed. This will ensure the elements all hang at an even length past the edge of the ring.



STEP 19 Place the main floral element onto the 6" cake. Making sure it is centred.



STEP 20 In between each of the ring elements moulds place a paste button.



TIP: Use one of the moulded elements as a spacer to ensure you have even placing around the ring.

STEP 21 Mix some of the calcite superl shine dust with dipping solution or rejuvenator fluid and paint all the moulded elements so that they achieve a shine. You can paint the elements either before you place them on the cake or after – it is up to you.



STEP 22 Paint the floral element making sure to get into all the petals the Calcite dust will give the moulded elements an aged look.



STEP 23 If not already done so move the cake onto a 10 or 12 inch cake stand so that the elements overhang the stand.

TIP: For transporting you can place the ring onto another cake dummy so that the elements retain their overhang and then transfer onto the cake stand at the venue.



STEP 24 Your finished cake with homemade mouldings.

Want to be featured in the magazine?

Make sure to tag @Saracinodolci on social media and remember to mention **which Saracino product you used in your post**, so we can include the details when showcasing your creation in the magazine.



by [sogni.squisiti](#) using Saracino Pasta Cover - sugar paste/fondant and Pasta Model - modelling paste



by Tom Brown using Saracino fondant - Pasta Top



by [sugarloafcakes](#) using Saracino Pasta Top sugar paste and Wafer Paper



by [caketowncreations](#) using Saracino Pasta Model, Pasta Cover, Pasta Bouquet, Modelling Chocolate



created by [danielas_delights](#) using Saracino Pasta Cover - fondant and Pasta Bouquet - flower paste



by [madlrecreationcakedesign](#) using Saracino Wafer Paper, Pasta Model and Supreme food flavourings



by [Le dolci magie di Taty](#) using Saracino Wafer Paper 0.30, Pasta Cover sugar paste and Powder Colours



DeeVine
Cakes & Pastries

by [deevinecakes](#) - Saracino Pasta Cover - fondant and Saracino Flower Paste by Arati Mirji



by [Oarga Rita](#)
Saracino Royal Icing and Powder Colours



by [claudartsugar](#) Saracino Pasta Top - sugar paste and Pasta Model - modelling paste



by [koczorowskakatarzyna](#)
Saracino Wafer Paper 0.30



by [saeedascakesandcuisine](#) Saracino Pasta Cover - sugar paste and Pasta Bouquet - flower paste



created by [mlbespokecakes](#)
Vanilla & Pistachio Supreme food flavours, Pasta Cover Fondant and Pasta Bouquet - flower paste



by [koczorowskakatarzyna](#) using Pasta Cover sugarpaste and Saracino 0.30 Wafer Paper



by [elifs_patisserie](#) using Pasta Cover - sugar paste and Sarcino Wafer Paper



by [mamamiacakesandcupcakes](#) using Pasta Cover - fondant and Pasta Model - modelling paste



by [sue_per_power_bakes](#) using Saracino Flower Paste by Arati Mirji



by [Đurčekova Martina](#) using Saracino Flower Paste Pasta Bouquet and Pasta Model



by [antbakery22](#) - Saracino Pasta Cover - fondant, Pasta Model - modelling paste and Saracino Flower Paste by Arati Mirji



by [trudyscrumptiouscakesandbakes](#) using Saracino Pasta Bouquet - flower paste



by [munz_cake](#) using Saracino Pasta Bouquet - flower paste, Pasta Cover - sugarpaste and Wafer Paper 0.30



by [annaarmstrongcakes](#) Saracino Pasta Cover - sugar paste, Pasta Model - modelling paste and Flower Paste by Arati Mirji



by [Ali & Tracy](#) using Pasta Cover - sugar paste, Pasta Model - modelling paste and Pasta Bouquet - flower paste



by [the_illustratedcake](#) using Pasta Model - modelling paste & Pasta Scultura

HAUTE COUTURE

Paris



Jamie Li

INTERNATIONAL CAKE COLLABORATION – HAUTE COUTURE PARIS

By Pedro León

Created and curated by Pedro León (@pedroleonpatissier), the International Collaboration of Cake Artists is a unique artistic project that celebrates creativity and excellence in artistic cake design on a global scale. For more information about this collaboration, please visit the official profile: @sugarartcollaboration.

In this edition, each artist was invited to create an edible work of art inspired by haute couture, while maintaining their own unique style and creative universe. The collaboration brings together talents from around the world, demonstrating how cake art can serve as a universal artistic language that transcends borders.

The result is an impressive collection of 59 edible masterpieces, each filled with creativity, technical skill, and personal expression. Every piece reflects not only the artists' expertise but also their passion for blending gastronomy with art, turning each creation into a true visual and sensory jewel.

This collaboration is a tribute to innovation, diversity, and inspiration, showing that when artists from all over the world unite under a single concept, cake ceases to be just a dessert—it becomes art in its most delicious and elegant form.

Link to the collaboration: <https://www.instagram.com/cakeartcollaborations/>



MICHAEL WEHRMANN



MARCUS HÖJER



L'UBICA KOCALKOVÁ



EMILY FIGUEREDO



IOULIA STAIKOU

ARIANNA
SPERANDIO



CLAUDIA KAPERS



OXANA WAGNER



PEDRO LEÓN



AIMEE FORD

MANUELA
TADDEO



DOREEN ZILSKE



SHUMAILA RAI



RAQUEL GARCIA



DIONIS IAROVOI



REI TAMAGAWA



ELAINE OLIVEIRA



CLAUDIA NASTASE



OSIPOVA ANASTASIA



CHOLY GUILLEN



CARLA RODRIGUEZ



RICARDA



ALLA KAPAEVA



VELENTIN MAEVSKIY



SAVELIYA SOLNTSEVA



CRISTINA AREVALO



TICHA
MORALES



KISMÁRTON MÁTÉ



ENRIQUE
ROJAS

—cake collaboration—

Art Tribute to Steve McCurry

PHOTOGRAPHER OF THE SOUL



"ART TRIBUTE TO STEVE MCCURRY – PHOTOGRAPHER OF THE SOUL"

AN INTERNATIONAL SUGAR ART COLLABORATION.

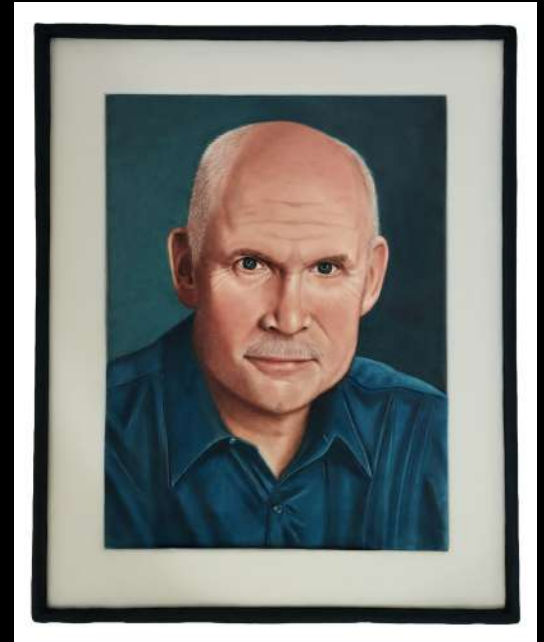
CATIA GUIDA

Hosted by [Catia Guida](#)

This collaboration celebrates the talent of Steve McCurry, a world-renowned photographer and photojournalist, who enthusiastically accepted the invitation to pay homage to his work. A team of international sugar artists accepted the challenge of reinterpreting his iconic shots, transforming them into sugar sculptures using modeling and painting techniques. The result is an extraordinary tribute where photography comes to life in a new art form. I am deeply proud of the dedication and mastery each artist has put into this project.

A special thanks goes to the professionals who passionately participated in this important tribute: their work is simply incredible!

Link: [HERE](#)



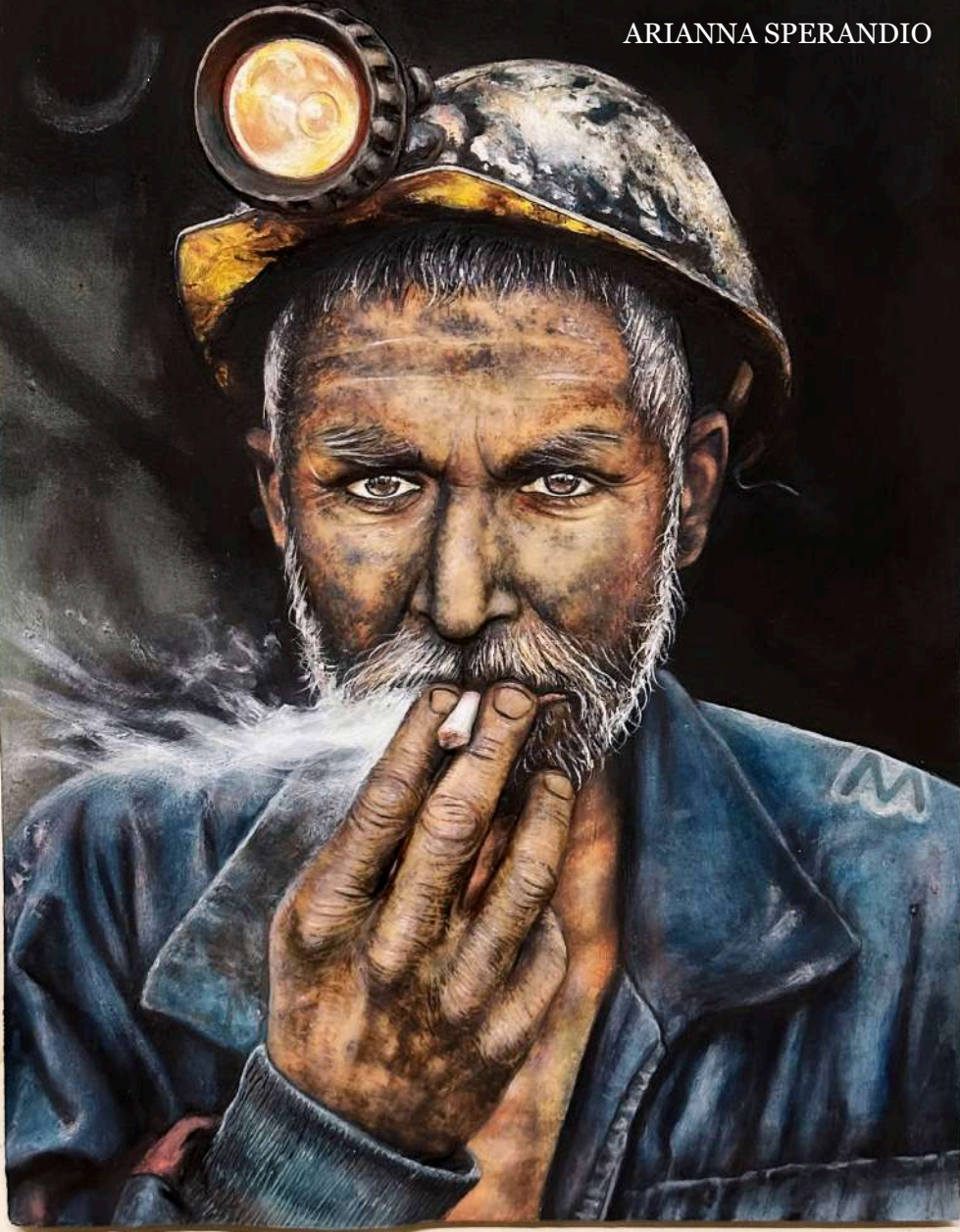
ROMINA NOVELLINO



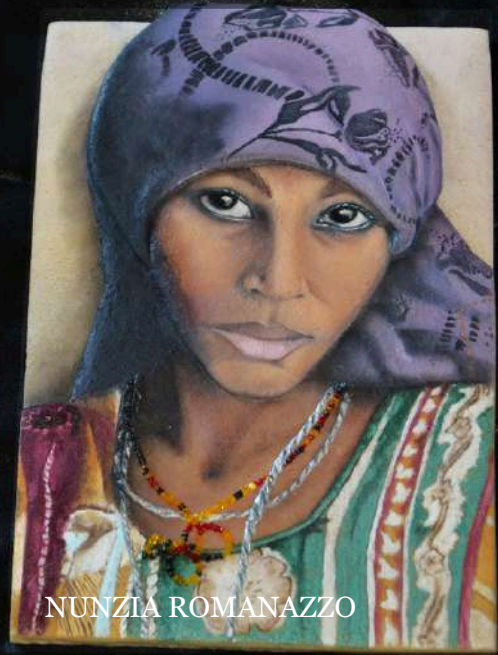
DACA ŠOBOT



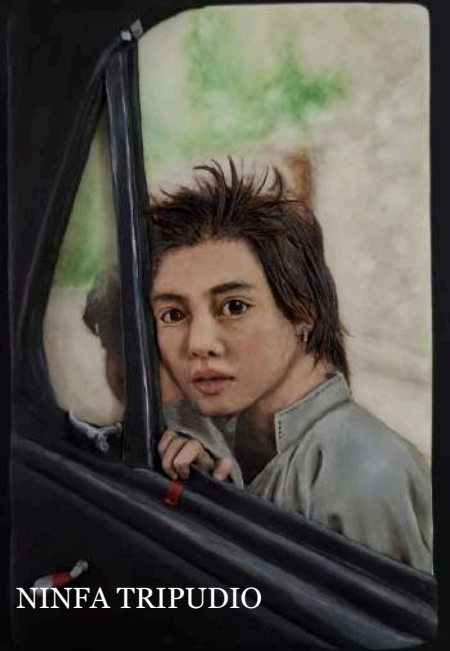
ARIANNA SPERANDIO



NUNZIA ROMANAZZO



NINFA TRIPUDIO



ELEONORA NESTOROVA

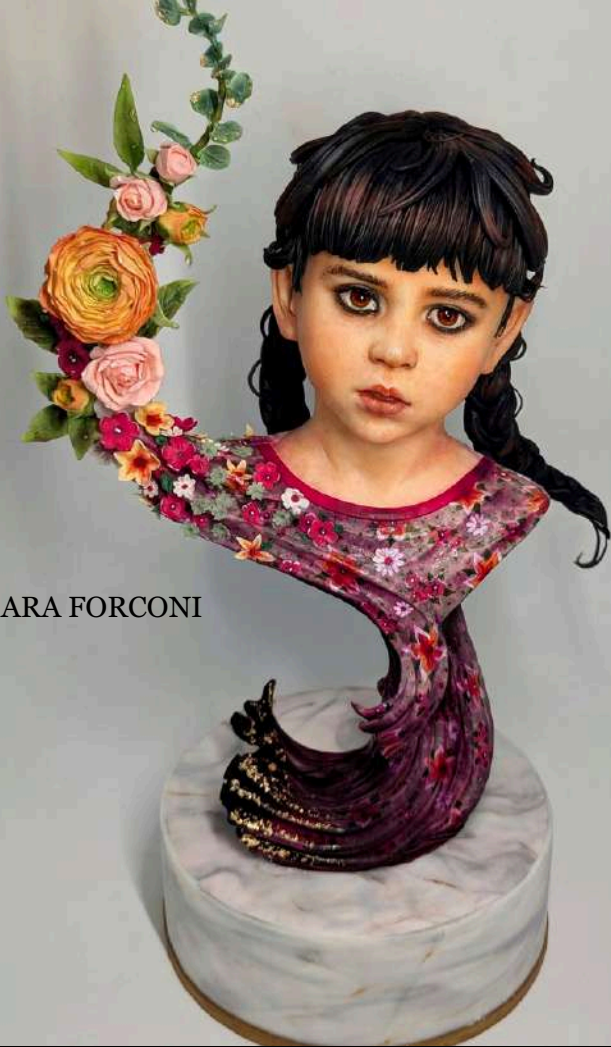


ANNARITA ZAMBELLI

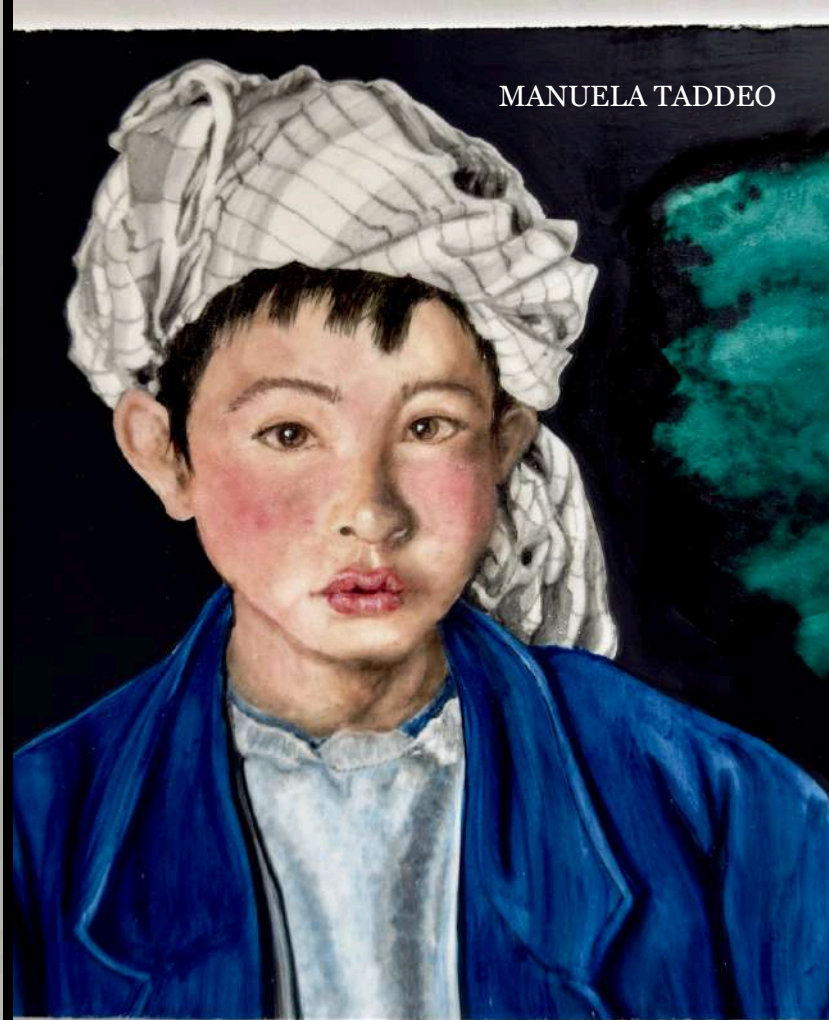


JOANE CHOPARD





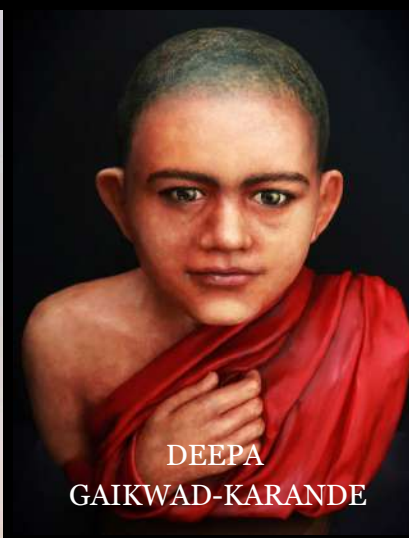
SARA FORCONI



MANUELA TADDEO



MARY
PRESICCI



DEEPA
GAIKWAD-KARANDE



HERMANA LOCA



CLAUDIA
KAPERS



JENNY CHAMBERS

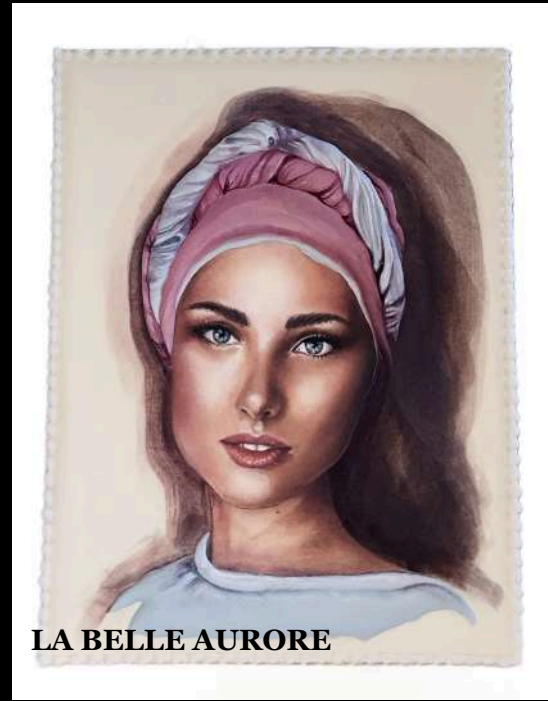
KAMILA ADAMASCHEK



SILVIYA JANKOWSKI



LA BELLE AURORE



ELISAVETA NIKOVA



IVETA KOŠÍKOVÁ



MILENA BENCHEVA



SWEET HERITAGE - THE ITALIAN BANQUET

A RENAISSANCE MEMORY SCULPTED IN SUGAR



conceived by Mary R. Cocciolo and Nuni Cocciolo

On 28–29 March 2026, during Cake & Bake Dortmund, the International Sugar Art Biennale® presented Sweet Heritage - The Italian Banquet, an artistic installation curated by Mary R. Cocciolo and Nuni Cocciolo, founders of the International Sugar Art Biennale, established in Turin in 2015.

The project explored sugar as a contemporary artistic language capable of bringing together craftsmanship, art history, and cultural identity.

At the heart of the installation lay a simple yet profound question: What happens when one of the most fragile materials becomes the medium through which artistic memory is expressed?

Throughout European history, sugar has played an unexpected role in visual culture. During the Renaissance, elaborate sugar sculptures decorated the banquets of noble courts, transforming the table into a theatrical spectacle designed to amaze guests. These creations were extraordinary, yet destined to disappear at the end of the feast.

Today, that forgotten tradition found a new interpretation in Sugar Art, where pastry techniques became tools of artistic expression.

With Sweet Heritage - The Italian Banquet, Mary R. Cocciolo and Nuni Cocciolo revisited this historical legacy through a contemporary perspective inspired by the culture of the Italian Renaissance, one of the most influential periods in the history of Western art.

Within the installation, works inspired by Renaissance imagery and Italian cultural symbols revealed how fragile materials could evoke monumental artistic traditions.

At the centre of the project stood The Italian Banquet itself.

A large table appeared prepared for a festive gathering. Lasagne, pizza, spaghetti, tiramisù, fruit, and desserts evoked the flavours that have made Italian cuisine famous throughout the world. Yet a closer look revealed something unexpected: every dish was meticulously crafted entirely from sugar.

What appeared to be food became sculpture.

The table functioned simultaneously as homage and illusion. It recalled the spectacular sugar displays of Renaissance courts while transforming Italian cuisine into a narrative about culture, memory, and identity.

The works presented within the installation were created by artists from Europe and Asia, whose diverse techniques demonstrated the evolving possibilities of contemporary Sugar Art. Because sugar, unlike marble or bronze, could not promise permanence.

**IT MELTED.
IT BROKE.
IT DISAPPEARED.**

And precisely within this fragility lay its poetic strength.

In Sweet Heritage – The Italian Banquet, sugar became more than a material: it became a metaphor for time, memory, and beauty.



by Sophia Fox

YA JIE CHANG



LUCY TSAI



ALICE WANG



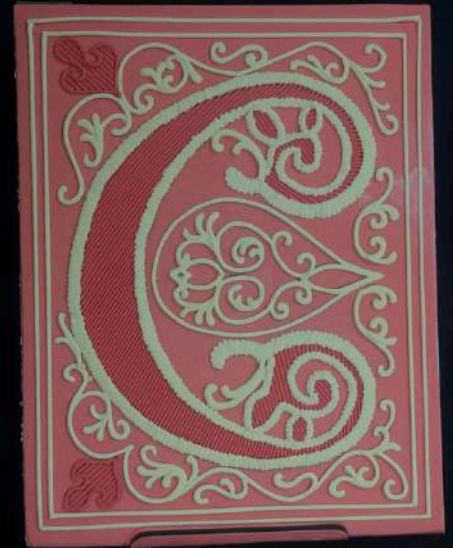
SAVELIA SOLNTSEVA



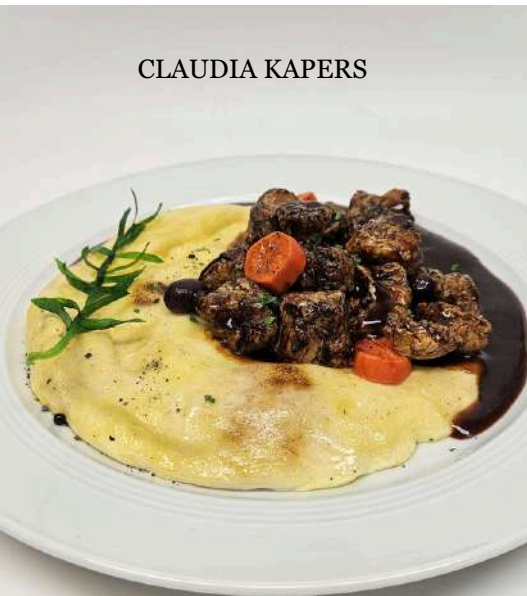
IVETA KOSIKOVA



TZU TING PENG CAITIRONA



CLAUDIA KAPERS



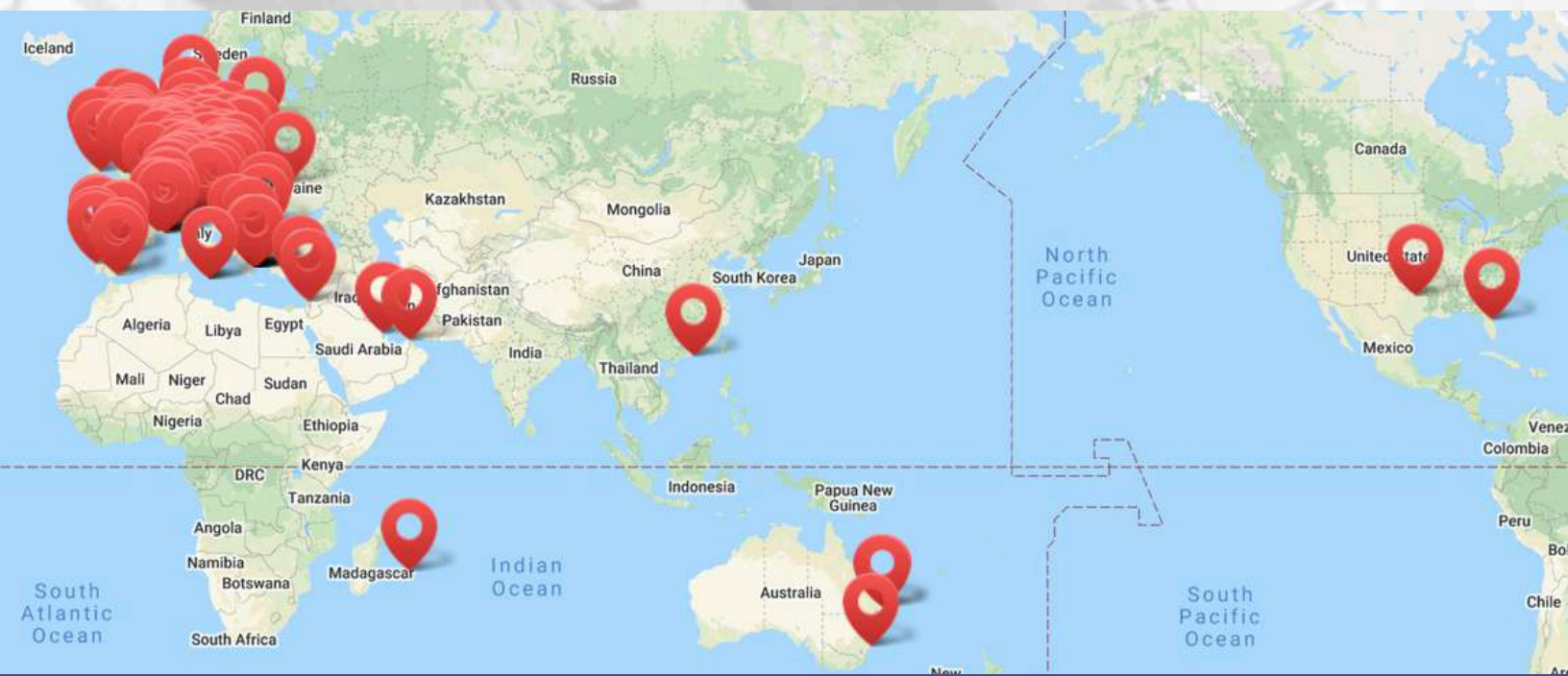
CINDY SAUVAGE



KATE SHEN



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